

THE Moving Picture World

AND VIEW PHOTOGRAPHER

The only Independent Weekly Journal published in the interests of Manufacturers and Operators of Animated Photographs and Cinematograph Projection, Illustrated Songs, Lantern Lectures and Lantern Slide Makers

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To the Operator

We want operators—good operators—to take advantage of our Employment Bureau and use it for their own advantage. We want a complete register of every operator in New York City, those in employ, and those out of a situation. To the present we have had 24 applications. We found situations in New York for seven and outside one, and are now in a position to place eight or nine more into good berths.

Twice last week we were rung up on the 'phone for operators to go to Jamestown Exhibition, once for information from our list, but the applicants were too far away to do any good; another sent a letter seeking a high-class operator, and we were unable to supply him off-hand. There was never so great a demand for skilled help as at the present time, and we can get situations for men, as we say above. They must be honest, sober, well-dressed, well recommended, with recent testimonials, that will bear investigation, capable of going into Fifth avenue houses without bringing discredit upon themselves or their employers. The lowest salary offered is \$22.50 with traveling and hotel expenses, while the highest is for a confidential position of trust, \$35.00 per week. Fill up and return to us the blank found on another page, stating if only for register or for situation. All applications will be treated in strict confidence.

Directory

We are compiling a complete directory of every lecturer, lanternist, cinematograph operator, vocalist (who uses song slides), lantern slide maker and colorist in the United States. We need our readers' assistance in this task, and again ask them to send us names, addresses and qualifications of those known to them. We tender our thanks to those dealers who loaned us their lists, and operators who sent us names. At the lowest computation there are 15,000, and we want them all.

When writing to Advertisers please mention The Moving Picture World.

The Optics of Photographic and Projecting Lenses.

CHAPTER III.

PRISIMATIC SPECTRUM, OR THE COLORS OF LIGHT.

BY JOSEPH MENCHEN.

We have hitherto considered light chiefly as a simple homogeneous substance, as if all its rays were white, and as if they were all refracted in the same manner by the different lenses on which they fall. Investigations, however, into the nature of this wonderful fluid have demonstrated that this is not the case, and that it is possessed of certain additional properties of the utmost importance in the system of nature. Had every ray of light been a pure white, and incapable of being separated into any other colors, the scene of the universe would have exhibited a very different aspect from what we now behold. One uniform hue would have appeared over the whole face of nature, and one object could scarcely have been distinguished from another. The different shades of verdure which now diversify every landscape, the brilliant coloring of the flowery fields, and almost all the beauties and sublimities which adorn this lower creation would have been withdrawn. But it is now ascertained that every ray of white light is composed of an assemblage of colors, whence proceed that infinite variety of shade and color with which the whole of our terrestrial habitation is arrayed. Those colors are found not to be in the objects themselves, but in the rays of light which fall upon them, without which they would either be invisible, or wear a uniform aspect. In reference to this point, Goldsmith has well observed: "The blushing beauties of the rose, the modest blue of the violet, are not in the flowers themselves, but in the light that adorns them. Odor, softness, and beauty of figure are their own; but it is light alone that dresses them up in those robes which shame the monarch's glory."

Many strange opinions and hypotheses were entertained respecting colors by the ancients. The Pythagoreans called color the superficies of bodies; Plato said that it was a flame issuing from them. According to Zeno, it is the first configuration of matter; and according to Aristotle, it is that which moves bodies actually transparent. Among the moderns, Des Cartes imagined that the difference of color proceeds from the prevalence of the direct or rotatory motions of the particles of light. Grimaldi, Dechales, and others, thought the differences of color depended upon the quick or slow vibrations of a certain elastic medium filling the whole universe. Rohault imagined that the different colors were made by the rays of light entering the eye at different angles with respect to the optic axis; and Dr. Hook conceived that color is caused by the sensation of the oblique or uneven pulses of light; and this being capable of no

more than two varieties, he concluded that there could be no more than two primary colors. Such were some of the crude opinions which prevailed before the era of the illustrious Newton, by whose enlightened investigation the true theory of colors was at last discovered. In the year 1666 this philosopher began to investigate the subject, and finding the colored image of the sun formed by a glass prism, to be of an oblong, and not of a circular form, as, according to the laws of refraction, it ought to be, he was surprised at the great disproportion between its length and breadth, the former being five times the length of the latter; and he began to conjecture that light is not homogeneous, but that it consists of rays, some of which are much more refrangible than others. Prior to this period, philosophers supposed that all light is passing out of one medium into another of different density, was equally refracted, in the same or like circumstances; but Newton discovered that this is not the fact, but that there are different species of light, and that each species is disposed both to suffer a different degree of refrangibility in passing out of one medium into another, and to excite in us the idea of a different color from the rest; and that bodies appear of that color which arise from the peculiar rays they are disposed to reflect. It is now, therefore, universally acknowledged that the light of the sun, which to us seems perfectly homogeneous and white, is composed of no fewer than seven different colors, namely, Red, Orange, Yellow, Green, Blue, Indigo, and Violet. A body which appears of a red color has the property of reflecting the red rays more powerfully than any of the others; a body of a green color reflects the green rays more copiously than rays of any other color, and so of the orange, yellow, blue, purple and violet. A body which is of a black color, instead of reflecting absorbs all, or the greater part of the rays that fall upon it; and, on the contrary, a body that appears white reflects the greater part of the rays indiscriminately, without separating the one from the other.

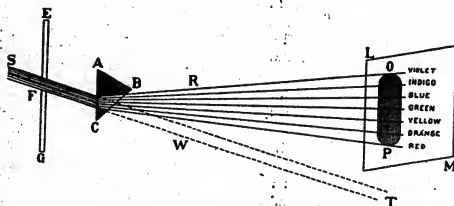
Before proceeding to describe the experiments by which the above results were obtained, it may be proper to give some idea of the form and effects of the Prism by which such experiments are made. This instrument is triangular and straight, and generally about three or four inches long. It is commonly made of white glass, as free as possible from veins and bubbles, and other similar defects, and is solid throughout. Its lateral faces, or sides, should be perfectly plane, and of a fine polish. The angle formed by the two faces, one receiving the ray of light that is refracted in the instrument, and the other affording it an issue on its returning into the air, is called the refracting angle of the prism, as A C B. The manner in which Newton performed his experiments and established the discovery to which we have alluded, is as follows:

In the window-shutter, E G, of a dark room, a hole, F, was made, of about one-third of an inch diameter, and behind it was placed a glass prism, A C B, so that the beam of light, S F, proceeding directly from the sun,

as made to pass through the prism. Before the intersection of the prism, the beam proceeded in a straight line towards T, where it formed a round, white spot; but, being now bent out of its course by the prism, it formed an oblong image, O P, upon the white pasteboard, or screen, L M, containing the seven colors marked in the figure, the red being the least, and the violet the most refracted from the original direction of the solar beam, S T. This oblong image is called the prismatic spectrum. If the refracting angle of the prism, A C B, be 64 degrees, and the distance of the pasteboard from the prism about 1 foot, the length of the image, O P, will be about 10 inches, and the breadth 2 inches. The sides of the spectrum are right lines distinctly bounded, and the ends are semi-circular. From this circumstance, it is evident that it is still the image of the sun, but elongated by the refractive power of the prism. It is evident from the figure that, since some part of the beam, R O, is refracted

much further out of its national course, W T, than some other part of the beam, as W P, the rays towards R O have a much greater disposition to be refracted than those towards W P; and that this disposition arises from the naturally different qualities of those rays, is evident from this consideration, that the refracting angle or power of the prism is the same in regard to the superior part of the beam as to the inferior.

By making a hole in the screen, L M, opposite any one of the colors of the spectrum, so as to allow that color alone to pass—and by letting the color thus separated fall upon a second prism—Newton found that the light of each of the colors was alike refrangible, because the second prism could not separate them into an oblong image, or into any other color. Hence he called all the seven colors simple or homogeneous, in opposition to white light, which he called compound, or heterogeneous.



[We are much obliged to this correspondent for the names furnished, and will be glad to receive the others. Will our readers take note and please do likewise?—En.]

Correspondence.

LOGANSFORD, IND., April 27, 1907.

TO THE MOVING PICTURE WORLD:

Dear Sir—I thoroughly agree with Mr. W. M. Wear, Charleston, W. Va., in everything he says in article, your paper, in regard to the examination of operators. And that the managers of theaters in this locality are lined to hire some boy to handle the machine, at a salary that no one but a boy can exist on. I saw a letter from one manager just the other day where he says that "has hired his own runner," and that he can save money. Now if this man was compelled to employ a competent man to handle films, he would not have to pay a large sum of money for damage to film which is bound to do under the circumstances.

I have been operating for a trifle over six years and ask that I am capable of handling a machine in a capable manner, although I don't know it all by any means. Enclosed find my application for registering. I also enclose names of the operators employed in this city besides myself. I can furnish you with the names of every operator in this State within a week or so.

Very truly yours, H. S. LEWIS.

G. P. Hamilton, the representative of Geo. K. Spoor & Co., Inc., of Chicago, was in New York this week for the purpose of securing expert help which he is taking back with him, at the same time gaining information of immense value to his company in the formation of a film photographic plant they intend establishing in Chicago. The company have for a long time been contemplating the manufacture of films, and now the plans are satisfactorily completed to commence on a large scale. They have secured for their photographer one of the most expert men in the business, who has learnt his work thoroughly and made posing and lighting of his subjects a special study. In the course of the next two months they will be ready to talk business; dealers and renters who are looking for good films will get them. Not a stone will be left unturned to produce one of the finest and best equipped studios in the country, from which they will turn-out films to suit the most fastidious. They propose also to work in the open, and obtain views, etc., all over the States. There is \$1,500,000 back of the concern.

Projection Lenses.

For the Nickelodeon.

By THE EDITOR.

Referring to our issue No. 4, March 30, and the table of distances, several correspondents have written that they cannot get the size disc as mentioned with Darlot lenses. The lenses mostly in use in England, where these tables have been in use for the past fifteen to twenty years, are cylinder lens of English and French make, on which is engraved their focal length, and if these are used there should be no difficulty in using the tables. When exhibiting for the Gilchrist and University lectures, in halls varying from 50 to 150 feet distance from screen, we relied absolutely on the tables and they never failed us.

For the benefit of our readers we are now making experiments with Darlot lenses and will shortly publish the results, and if necessary prepare a new set of tables for their use. In the meantime, if readers will find the focus of their lens by holding front of same pointing towards a window and get a sharply defined image on a piece of paper pinned to wall, then measure from paper to midway of lens mount, they will get the focus of lens. Do not use the back focus as a guide or it will cause difficulties; for instance, if the back focus is 12 inches and the front focus 9 inches, the equivalent focus of the lens should be between 8 and 9 inches, and if our readers will bear this in mind when using these lenses their troubles will vanish.

We have pleasure in reproducing a reference table we prepared for cinematograph lenses. This table is worked out on similar lines to the lantern lenses, and from several tests we have made it is approximately accurate.

The following figures will interest those owners of Nickelodeons who have one or more competitors and complain because there is not variety of film subjects enough to supply a number of theaters situated near each other without repetition or duplication of subject; the figures are approximate, and do not include an occasional subject imported from an irregular source of supply. There were placed upon the American market new film subjects:

In November, 1906, total number of feet.....10,000
In December, 1906, total number of feet.....11,000
In January, 1907, total number of feet.....12,000
In February, 1907, total number of feet.....14,000
In March, 1907, total number of feet.....28,000

An analysis of these figures means that the available number of reels of new film subjects increased from ten in November, 1906, to twenty-eight in March, 1907. Two Nickelodeons located in one block, changing reels three times weekly, each using new subjects only, were forced to show the same pictures more than half the time in November, 1906, while in March there was no need of duplicating at any time.

* * *

The representative of a moving picture manufacturer received this week the following:

"Enclosed please find \$5.50 and a photograph of myself and band. Please send me quick as possible a 50-foot moving picture of the band and oblige."—*So Says Variety.*

READY REFERENCE TABLE.

DISTANCES FOR CINEMATOGRAPH LENSES.

FOCUS OF LENS.

Distance between Cinematograph and Screen.	2 in.	2½ in.	2¾ in.	3 in.	3¼ in.	3½ in.	4 in.	5 in.	6 in.
	ft. in.	ft. in.	ft. in.	ft. in.	ft. in.	ft. in.	ft. in.	ft. in.	ft. in.
10 feet	5 0	4 0	3 6	3 4	3 2	3 0	2 8	2 0	1 4
12 "	6 0	4 9	4 4	4 0	3 9	3 6	3 0	2 6	1 8
15 "	7 6	6 0	5 6	5 0	4 8	4 6	3 8	3 0	2 0
20 "	10 0	8 0	7 3	6 8	6 2	5 8	5 0	4 6	3 4
25 "	12 6	10 0	9 0	8 4	7 9	7 2	6 0	5 10	3 8
30 "	15 0	12 0	11 0	10 0	9 3	8 6	7 0	5 6	4 0
35 "	17 6	14 0	12 8	11 8	10 9	10 0	8 8	6 2	4 8
40 "	20 0	16 0	14 6	13 4	12 4	11 6	9 8	7 8	5 10
45 "	22 6	18 0	16 4	15 0	14 0	13 0	11 0	9 2	7 0
50 "	25 0	20 0	18 4	16 9	15 6	14 3	11 9	10 0	7 8
75 "	37 6	30 0	27 8	25 1	23 3	21 5	17 6	15 0	11 4
100 "	49 6	40 0	37 0	33 5	31 0	28 7	23 9	20 0	15 0
150 "	73 6	60 0	55 4	50 1	46 6	42 11	35 9	30 0	22 4



Trade Notes

Edgar C. Maurer, the moving picture man of Pottstown, has leased the Boyerton Opera House from Dr. Thomas J. B. Rhoads until June, 1908.

* * *

From Wm. H. Havil, of Chicago, we received a notice calling attention to the reel, holding 1,000 feet of film, that he makes. The price seems reasonable.

* * *

Mr. O. K. Hass has had the quarters at 31 West Trade street, Charlotte, N. C., fitted up for a moving picture gallery. This makes the fifth show in operation now.

* * *

A theater, giving continuous exhibitions of moving pictures on the popular price basis, as in Eastern cities, is to be opened on Washington avenue in Ogden, Utah, in the next few days.

* * *

William Hickey has rented the store under the Banquet Hotel, on the corner of Evelyn and West streets, Rutland, Vt., where he will conduct a moving picture show there during the summer.

* * *

The season is opening early at Paragon Park, Hull, Mass. Durgin has set up his illustrated songs and moving pictures paraphernalia in his café, and large and appreciative crowds gather nightly to enjoy the entertainment.

* * *

James S. Thomas and others, of Plymouth, Pa., have leased the new Cimmet Hall and will turn it into an amusement place. Changes will be made in the interior to adapt it to the purpose. Mr. Thomas will be the manager.

* * *

The People's Theater, of Duluth, Minn., a vaudeville and moving picture venture, has been sold by E. M. Wells and his associates, who are St. Paul parties, to William P. Welch, of Bemidji. The transfer was made last week and Mr. Welch is now in possession.

* * *

Lewis M. Swaab, of Philadelphia, finding he had not sufficient elbow room for his business, has just completed in addition to the building, and has now about twice as much space as before, thus adding to the comfort of his large clientele calling at 338 Spruce street.

It has been demonstrated that moving picture shows or continuous vaudeville does not pay in La Bend, Ind. For two weeks a company has been giving excellent pictures at the Century Theater, but the attendance scarcely paid expenses. The company paid up all outstanding bills and left the city.

* * *

A new moving picture theater for A. L. Shepard opened in the old Globe store on West Main street, Meriden, Conn. Mr. Fiske, of New York, represents Mr. Shepard. The new theater will be one of the most attractive of the sort in this part of the State and is sure to prove a popular resort.

* * *

From North Adams, Mass., we learn that another popular price entertainment house is to be opened May 1 in the Columbia hall in the F. M. T. A. building on Center street. A lease has been taken of the place by Mears, Coffin & Mears, of Boston, and they will present illustrated songs and moving pictures as the entertainment.

* * *

A new city ordinance licensing slot machines has gone into effect in Bloomington, Ind. All machines which do not pay full value for the player's money are under the ban, and a license has been placed upon those known as "sure-shot" machines. A complete record of all machines operated in the city will be kept by the police department.

* * *

The experiment of the International Moving Picture Company at Trenton, N. J., in showing a moving picture 26 feet wide by 20 feet deep, proved to be a success, and the concern gained the credit of showing the largest sized moving picture ever shown in this State.

The "Life of Christ" was shown to an appreciative audience.

* * *

Our useful little contemporary of England, *The Optical Lantern Journal and Cinematograph Journal*, is now getting full-fledged and commencing to take a high flight. A letter from the Editor informs us that arrangements are in operation to make it a weekly publication under the title of *Kinematograph Weekly*. We send them hearty good wishes for success and prosperity.

* * *

Success of the most pronounced kind attended the opening of the Lyric moving picture and illustrated song theater on East State street, Trenton, N. J., recently. About 3,000 persons visited the handsome little theater and enjoyed a solid hour's show. The Lyric is conducted by the National Amusement Company, of Philadelphia. Three reels of motion pictures and two illustrated songs comprise the program at each show. This bill occupies one hour in presentation. All of the attendants are uniformed

and the general conduct of the place is strictly first-class. The theater will be open every day from noon until 12 o'clock at night. All the pictures shown will be the best and cleanest that the market can produce.

* * *

The management of the Nickeldom Theater, Des Moines, calls attention to the difference between the clean moving pictures and other attractions at this theater, and the cheap, vulgar, sensational and morbid attractions in the Chicago 5-cent moving picture shows against which the Chicago *Tribune* is waging a vigorous warfare. A most urgent invitation is extended to the city authorities and all citizens who are interested in the moral cleanliness of Des Moines to visit the Nickeldom Theater and inspect the pictures; they are also invited to inspect the moving pictures at the New Jewell Theater, opposite the street-car waiting room, which opens May 1. The management of both theaters will not engage or tolerate a single objectionable picture.—So says the *Register and Leader*.

* * *

The Kleine Optical Company, of Chicago, is about to open a suite of offices at Nos. 662-664 Sixth avenue, in New York City, principally for the sale of moving picture films. The New York branch will be in charge of Mr. Davis, formerly with the People's Vaudeville Company, although Mr. George Kleine, president of the company, will divide his time hereafter between Chicago and New York. Mr. Kleine states that the transactions of his company cover so wide a field that it was found imperative to open an important office in New York to give necessary attention to customers located nearer that point than Chicago. The situation is such in the Middle and further West that additional offices may be opened at two points west of Chicago, possibly Denver, Minneapolis or Kansas City, and San Francisco.

* * *

As a result of his crusade against penny gambling slot machines in New York, especially in the vicinity of public schools, Inspector Sweeney, of the Sixth District (taking the upper west side of Harlem), arrested two shopkeepers—Isaac Rosenblatt, of 2467 Eighth avenue, and Henry Getten, of 2461 Eighth avenue—who were arraigned before Magistrate Cornell in the Harlem Court and released on bail for further examination. The principals of several schools in Harlem have complained that small shopkeepers near their schools have put slot machines in their stores for the purpose of attracting the pennies of the students. A few days ago Anthony Comstock raided a storage warehouse in Harlem and confiscated 100 of the machines. The present crusade will be carried to saloons in which penny gambling machines have been installed.

* * *

The following newly formed corporations show the public trend:

Atlantic Park Company, Boston, Mass.; amusements,

theaters, etc.; capital, \$100,000. President, James E. Dunn, Cambridge, Mass.; treasurer, Albert M. Munroe, Marblehead, Mass.; clerk, Frank Munroe, 706 Tremont street; Boston, Mass.

The Knickerbocker Amusement Company was incorporated at Albany, with the following Rochester men named as the incorporators: William Craig, Jacob Gerling, Jr., Charles Keller, George C. Gerling and Fred C. Gerling. Jacob Gerling, Jr., said that the company was not ready to announce any definite plans as yet, but it is understood that it is the purpose of the company to establish a moving picture theater similar to the Bijou Dream. It is proposed to have the theater in the Gerling block.

* * *

We called at the busy office of Miles Brothers last week and found Mr. Herbert L. Miles just returned from Europe. Though generally conservative on most matters, Mr. Miles was inclined to enthuse over the many fine subjects which he has on the way to their New York office. He stated that he had secured the exclusive American agency of absolutely every European manufacturer of films with the exception of those already represented in America.

This, he said, means about eighteen manufacturers which they will represent in this country, all of which are now turning out some very fine things. He mentioned two or three of them especially, on which he is ready to stake the reputation of the firm, as rock steady and mechanically and photographically perfect.

Mr. Miles has been connected with the moving picture industry in this country since its inception and has watched its growth up to its present mammoth proportions. Being the first who recognized the importance of and catered to the continuous moving picture theaters he was qualified to instruct the European manufacturers regarding the kind of subjects his firm desires for the American market.

Miles Brothers will have a permanent European office where a representative almost as fully acquainted with the American needs as Mr. Miles himself will select the subjects for this market.

The titles of a score or more subjects had already been cabled by Mr. Miles to their New York office and they have been liberally advertised in the *Moving Picture World* and other publications with the result that their first shipment amounting to \$42,000 were sold out before they reached New York. This alone will give one an idea of the enormous demand for films in this country.

We have already seen a number of these foreign subjects, among them "The Polar Bear Hunt," "Catch the Kid," "True Until Death," etc., and find them of excellent quality and distinct novelties.

* * *

The company being organized in Torreon, Mexico, for the purpose of opening an amusement park in the eastern

part of that city will have a capital of \$100,000, the greater part of which has already been subscribed, by Torreon capitalists. The plans for the buildings, natorium, moving picture theater, skating rink and other features are completed.

The Colonial Amusement Company, formed for the purpose of conducting moving picture entertainments in the city of Des Moines, filed articles of incorporation with the Secretary of State, its capital stock being \$2,000. Clarence L. Mott and Fred W. Graham are the incorporators.

Charles L. Closewood, Jerome Jones, W. B. Armstrong, G. H. Hall, W. C. Puckett and J. M. Simonton, of Atlanta, Ga., applied for a charter for the Phoenix Amusement Company; capital stock, \$25,000. They ask the right to conduct a suburban amusement park known as the Windy City, and to open other amusement and theater attractions.

Around the World Company, of Dallas; capital stock, \$10,000; organized to provide amusements. In incorporators: George K. Taggart, E. A. White, R. Campbell.

Fair Park Amusement Company, of Dallas; capital stock, \$10,000. Formed for amusement purposes, with incorporators as above company.

* * *

Alfred Patek, the veteran journalist, who recently resigned the managing editorship of the *Times* to go to Panama to make a thorough study of the isthmian situation, gave his impressions of what he saw and learned there to a Denver audience on April 23. Besides some 200 stereoscopic views, his talk was illustrated with fifteen moving pictures taken on the isthmus under his direction by the most skilled kinetoscope operator in the employ of the Edison Company.

Mr. Patek and Frank Lundy Webster, another well-known Denver newspaper man, made a special trip to Panama this spring to study life and construction on the canal and isthmus. They took with them the Edison operator, and these three men, each an expert in his profession, spent several weeks in gathering material for this lecture, which combines an intelligent and comprehensive review of the great canal work, past, present and future, with pictures that explain better than words all the phases of governmental work in Panama and the life of the natives and the Americans who are carrying on the tremendous undertaking of our Government.

Mr. Patek's talk covers not alone the technical work of the enormous enterprise, but all the human interest features that were seen through the eyes of a trained newspaper man. His hearers, transported to Panama, see the scenes that he saw, and which he describes and his pictures portray. The entertainment was intensely interesting as well as educational. A newspaper man knows how to dress attractively a statement of facts.

The moving pictures arrived on the eve of the lecture from the Edison factory and are the first and only views of the kind ever taken in Panama, and give a vivid im-

pression of life and labor on the isthmus. They were made especially for Messrs. Patek and Webster, and were all taken under their personal direction. Most of the photographs shown in lantern slides were also taken under their direction.

* * *

In a general order, issued April 23, Police Commissioner Bingham, of New York, called upon all commanders of precincts to furnish him, forthwith, a descriptive list of places of amusement in their jurisdiction, especially noting "penny arcades" and cheap theaters. There was recently a conference on the subject of the restriction of theaters between the commissioner, Dr. Darlington, head of the Department of Health, and Fire Commissioner Lantry. At that time it was decided to subject these places to a more rigorous supervision.

At a meeting of the Board of Aldermen a week ago, a resolution was passed calling for a thorough report on the arcades. Commissioner Bingham incorporates this in his general order, as follows:

"Whereas, There are to-day in existence throughout the city of New York various show places commonly known as 'penny vaudevilles,' '5-cent theaters,' 'moving picture shows,' etc., all apparently being conducted without complying with the provisions of part 21 of the Building Code, relating to public buildings, theaters, and places of assembly, and particularly section 109 of said part of the Building Code, defining entrances and exits, seating capacity, width of aisles, fire precautions, and matters of detail of building construction conducive to safety of life; and

"Whereas, These places of public entertainment have caused much annoyance and vexation to residents in their immediate vicinity, prompting the general opinion that they are a common nuisance, because of the gathering of motley crowds, and making of loud noises and breeding fear of disturbances and the danger of fires, of which latter one of a serious nature occurred in one of these places recently; therefore, be it

"Resolved, That the Police Commissioner and the Chief of the Bureau of Licenses be and they are hereby requested to furnish the Board of Aldermen at the earliest practicable moment with a list of all the licensed show places and other so-called places of public amusement holding licenses, together with the dates when such licenses were issued, and if complying with the provisions of the Building Code relating to places of public entertainment."

Commissioner Bingham will have all applications for renewals of theater licenses submitted to him personally before May 1, the time when they expire. He said that he intended to go over each one with the greatest care, to see if the fire, police, or building regulations were being disregarded.

It is common talk about headquarters that licenses will be refused to many of the cheaper theaters. It is believed that most of the penny arcades and such will have to go or rearrange their places.

Conversation Heard in the Office of a Dealer in Motion Picture Machines.

(Concluded from last week)

C.: What would happen if I would use a large carbon on both top and bottom?

D.: There are quite a number of operators using the same size of carbons on top and bottom, but I would not advise the same.

C.: Why not?

D.: Practical experience has taught me better. The same style carbon, five-eighth inch soft core, can be used for both top and bottom on alternating current.

C.: Why do you use it on the alternating, and not on the direct current?

D.: The alternating current has neither positive or negative coil; however, the upper carbon sometimes burns away faster than the lower one, no doubt owing to the intensity of the heat which travels upward.

C.: The instructions you have given me are intensely interesting and it makes me more eager to see the results of the picture on the screen. I notice the distance here is about twelve or fourteen feet from the screen; the distance that I shall have to use it in the church will be, as far as I can judge, some sixty feet. Will this lens project at that distance?

D.: What size picture do you want at a distance of sixty feet?

C.: Life size.

D.: A thirteen-foot picture is considered life size, and the height is always three-quarters of the width.

C.: Can I get a smaller picture at this distance, or a larger one, with this same lens?

D.: The one lens will only project a given size picture at a given distance, and cannot be increased or decreased, unless the machine is moved further from or closer to the screen, whereby the projection will vary. We are prepared to furnish you with five different sets of lenses to give you different sizes of pictures at the mentioned distance, sixty feet.

C.: Is there more light required for a large size picture than the one you mentioned at sixty feet?

D.: That also depends upon circumstances. As, for example: we will project a six-foot picture, and wish to increase the same to a twelve-foot picture; it would be necessary to increase the amperage to give better light for this enlarged projection.

C.: You spoke some time ago of the rheostat or resistance box. What is this for and where is it placed?

D.: As mentioned before, the rheostat or resistance is usually placed between the main and the electric lamp, and it is composed of a secret composition in the amal-

gamation of wires, and the best resistance known is the Krupp wire.

C.: Why is Krupp wire the best?

D.: For various reasons. We have tried several makes of wire and find this particular brand gives the best resistance.

C.: What kind of wire is used?

D.: I am told by the manufacturers it comprises copper, nickel and steel. It is puddled and rolled into wire. It does not flake after long usage and maintains an even resistance, thereby preventing the carbons and arc from fluttering, which is noticeable when a cheaper grade of wire is used. There are a number of resistance wires, such as German silver, steel wire and water, and other means of controlling the quantities of the current used, but the former is the most compact, and, from experience, the best known resistance made.

C.: If I am successful in using this machine, I may be asked to go to a neighboring church, where, I am informed, they have alternating current. Will this same rheostat answer there?

D.: Providing your picture is not too large. As a rule more amperage is usually required on alternating than on direct.

C.: Why do you use more amperage?

D.: As I have heretofore mentioned, direct current is preferable when it can be obtained. The same rheostat can be used, providing the voltage does not exceed 110 volts.

C.: I think I understand this perfectly now, and will take the apparatus; if you will send up an electrician to make the necessary connections, I will esteem it a favor. If your man will, at the same time, instruct me how to fix the wires and to set up the machine it will be very helpful.

Updegraff & Brownell, managers of the Bijou Theater, of Reading Pa., have decided to discontinue burlesque attractions. They have entered into a contract with S. Lubin, of Philadelphia, whereby continuous vaudeville and moving picture shows will be conducted in the Bijou all season. The contract calls for 900,000 feet of films a year, equivalent to over 3,000 feet a week, or four or six-picture scenes every day. The feature of the new venture is that the shows will be 5-cent entertainments and will last one hour at least. The management also proposes to furnish a complete program of entertainment, including two to four high-class vaudeville acts each week, in connection with the moving picture display. The first two weeks in July the theater will be closed to allow improvements to be made. The lobby and entrance will be beautifully finished in white and gold, with marble floor and side walls. The ceiling will be finished in ornamental steel and studded with 500 incandescent lights. The interior of the theater will undergo many improvements. The franchise with the Columbia Amusement Company places this theater in a circuit of fifty.

Operators' Register.

Operators in any locality may register without charge of any kind.

In your application be sure to fill out the "locality" blank.

Fill out blank and send to THE MOVING PICTURE WORLD.

Name

Permanent Address

Age.....Married or single.....

Salary per week.....

Desires position as.....

Also proficient in.....

Employed last by.....

From

To.....

Previously employed by.....

From

To.....

Other experiences and references, with machine accustomed to.....

What locality do you prefer working in?.....

Remarks

It is hereby understood that I will at once notify the Editor on acceptance of a position, whether obtained through THE MOVING PICTURE WORLD or not.

While in the vicinity of Fourteenth street and Third avenue, the other day, we looked in on Le Roy, of Acme-graph. He trod on our corns with a vengeance, because we had unwittingly stolen his thunder by using the phrase "fool proof" (which he claims is his pet saying, invented by himself) without acknowledging its author. Oh, king! live forever. We herewith make full amends. The Acme-graph No. 1 is out, and we saw the permits for its sale and use from the Board of Underwriters, and the Bureau of Electricity of New York. Every improvement, every safety device, long wear and tear, in fact, a perfect machine, and "fool proof" is what the maker claims for this machine. Write to him for particulars; his address will be found in our buyers' guide.

* * *

Senator Frelinghuysen's bill, prohibiting the use of slot machines for the purpose of gambling for money or other valuable things, passed the House last night without opposition. It now goes to the Governor of New Jersey.

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HARRY DAVIS

Davis Building, 347 Fifth Avenue

PITTSBURG, PA.

The Nickelodeon.

There is a new thing under the sun—at least new within a short period of time—and entirely new in the sense that the public is waking up to what it means.

It is the 5-cent theater.

The nickel place of amusement made its appearance with no greater blare of trumpets than the noise of its phonograph horn and the throaty persuasions of its barker. It came unobtrusively, in the still of night. It is multiplying faster than guinea pigs, and within a few months has attained to that importance where we may no longer snub it as one of the catch-pennies of the street.

One day a Pittsburg man hit on the 5-cent theater idea. He equipped a building at a cost of \$40,000, bought a phonograph with a big horn, hired a leather-lunged barker and threw his doors open.

The theater was such an unqualified go in Pittsburg that the men who started in competition with the originator of the scheme decided that a new popular chord had been struck in the amusement line. They hiked to Chicago and opened a theater near State and Van Buren streets. The theater prospered from the moment the barker first opened his mobile face to extol the wonders of the show "upon the inside." That was the beginning in Chicago.

Of course, they were opened in other cities, until now it is estimated there are from 2,500 to 3,000 5-cent theaters in the United States.

One of its chief attractions is the knowledge that if you are stung it is for "only a nickel, five pennies, a half a dime," as the barker says, and that if you don't like the show they can inflict only fifteen minutes of it on you.

Here are the ingredients of a 5-cent theater:

One storeroom, seating from 200 to 500 persons.

One phonograph with extra large horn.

One young woman cashier.

One electric sign.

One cinematograph, with operator.

One canvas on which to throw the pictures.

One piano.

One barker.

One manager.

As many chairs as the store will hold.

A few brains and a little tact. Mix pepper and salt to taste.

After that all you have to do is to open the doors, start the phonograph and carry the money to the bank. The public does the rest.

It makes little difference what time of day you go to a 5-cent theater. The doors are opened as early in the forenoon as there is a chance of gathering in a few nickels, the downtown theaters opening earlier than those in the outlying districts to accommodate the visitors. Each "performance" lasts fifteen minutes. At the end of each a sign is thrown from the cinematograph on the canvas

announcing that those who came late may stay for the next "performance."

Often they stay for several. After they find out that nobody cares and that they can stay all day and far into the night and bring their lunch if they want to, they leave, disappointed because nobody tried to get the best of them.

They are great places for the foot-sore shopper, who is not used to cement sidewalks, to rest; and it took the aforesaid foot-sore shoppers about one minute to find this out: It is much more comfortable than to take street-car rides to rest, and they don't have to pay the return nickel.

The name of the play is flashed on the canvas, so that it may be identified if ever seen again. Understand that the young men who sing the "illustrated songs" are the only live performers in these theaters. The rest is moving pictures; and that is the startling part of the great favor with which these theaters have been received by the public.

The plays that are put on at the 5-cent theaters are for the most part manufactured abroad. Paris is a great producing center. London has numerous factories that grind them out. They are bought by the foot.

This system of buying drama and comedy by the foot has its distinct advantages. If the piece grows dull at any point the manager can take a pair of shears and cut out a few yards or rods, thereby enlivening the whole performance.

The worst charge that has been made against the 5-cent theaters is that some of them put on pieces of the blood-and-thunder type, depicting murders, hold-ups, train robberies and other crimes. This charge has led the managers of the new style theaters into a hot discussion with the uplifters of the public morals.

Few people realize the important part these theaters are beginning to play in city life. They have been looked upon largely as places of trivial amusement, not calling for any serious consideration. They seem, however, to be something that may become one of the greatest forces for good or for evil in the city.

On the other hand, in the congested districts the 5-cent theaters are proving a source of much innocent entertainment. The mothers do not have to "dress" to attend them, and they take the children and spend many restful hours in them at very small expense.

The possibilities of them in an educational way are unlimited. The tuberculosis society already has seen this and has under way a plan for having the cinematograph theaters show pictures which will instruct the public, of and precautions to be taken against consumption. A great many educational lines might be developed among the people in this way.

We understand that the premises of the Globe Film Service, 59 Dearborn street, Chicago, have become too cramped for their increasing business, and they have secured more spacious quarters at 79 Dearborn street, where they will be doing business after May 1.

THE BUYERS' GUIDE.

Films.

MANUFACTURERS.

American Biograph Co., 11 E. 14th st., New York.
 American Vitaphone Co., 116 Nassau st., New York.
 Edison Mfg. Co., 51 E. 21st st., New York.
 S. Lubin, 21 S. 8th st., Philadelphia, Pa.
 Miles Bros., 10 E. 14th st., New York.
 Miles Bros., 790 Turf st., San Francisco, Cal.
 Selig Polyscope Co., 41 Peck court, Chicago, Ill.
 Viscope Mfg. Co., 112 E. Randolph st., Chicago, Ill.

DEALERS.

Ame. Exchange, 133 Third ave., New York.
 American Film Co., 87 E. Washington st., Chicago, Ill.
 American Exchange, 603 Halseth st., B'klyn, N. Y.
 American Film Exchange, 605 Washab Bldg., Pittsburgh, Pa.
 Bessell Mfg. Co., 122 Randolph st., Chicago, Ill.
 H. H. Buckwalter, 715 Lincoln ave., Denver, Colo.
 Chicago Projecting Co., 225 Dearborn st., Chicago, Ill.
 Wm. H. Cune, Los Angeles, Cal.
 C. T. Crawford Film Exchange, 14th and Locust sts., St. Louis, Mo.
 Harry Davis, Davis Bldg., 247 Fifth ave., Pittsburgh, Pa.
 Edison Mfg. Co., 304 Washab ave., Chicago, Ill.
 Enterprise Optical Co., 154 Lake st., Chicago, Ill.
 Erler Bros., 608 Olive st., St. Louis, Mo.
 German-American Cine. and Film Co., 109 E. 12th st., New York.
 Harbach & Co., 809 Filbert st., Philadelphia, Pa.
 J. J. Howard, 456 Washington st., Boston, Mass.
 C. L. Hull & Co., 209 E. 57th st., Chicago, Ill.
 Kinograph Co., 41 E. 21st st., New York.
 Kleine Optical Co., 52 State st., Chicago, Ill.
 C. B. Klein, 662-664 Sixth ave., bet. 35th and 36th sts., New York.
 S. Lubin, 21 S. 8th st., Philadelphia, Pa.
 G. Meher, 204 E. 12th st., New York.
 Cinecinematograph Co., 42 E. 23d st., New York.
 People's Vaudeville Co., 123 Third ave., New York.
 D. W. Robertson, 407 Park Row Bldg., New York.
 Southern Film Exchange, 146 W. 5th st., Cincinnati, Ohio.
 L. M. Swaab & Co., 338 Spruce st., Philadelphia, Pa.
 Williams, Brown & Earle, 918 Chestnut st., Philadelphia, Pa.

RENTERS.

American Film Exchange, 605 Washab Bldg., Pittsburgh, Pa.
 F. Baerhaupt, 107 Fillmore st., San Francisco, Cal.
 Boston Film Exchange, 564 Washington st., Boston, Mass.
 Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
 Central Supply Co., 114 N. Edwards st., Kalama-zoo, Mich.
 Chicago Film Exchange, 120 E. Randolph st., Chicago, Ill.
 Consolidated Film Exchange, 143 E. 23d st., New York.
 Detroit Film Exchange, Telegraph Bldg., Detroit, Mich.
 Eug. Cline & Co., 59 Dearborn st., Chicago, Ill.
 Wm. H. Cune, Lee, 123 W. 27th st., New York.
 Globe Film Service, 79 Dearborn st., Chicago, Ill.
 W. W. Greene, 228 Tremont st., Boston, Mass.
 J. J. Howard, 456 Washington st., Boston, Mass.
 Later Ocean Film Exchange, 99 Madison st., Chicago, Ill.
 Kinograph Co., 41 E. 21st st., New York.
 Kleine Optical Co., 52 State st., Chicago, Ill.
 C. B. Klein, 662 Sixth ave., New York.
 Laramie Film Service, 167 Dearborn st., Chicago, Ill.
 J. J. Myers, 123 W. 27th st., New York.
 L. Manasse & Co., 88 Madison st., Chicago, Ill.
 Miles Bros., 10 E. 14th st., New York.
 Miles Bros., 116 Turk st., San Francisco, Cal.
 National Film Renting Bureau, 62 N. Clark st., Chicago, Ill.
 Novelty Moving Picture, 1063 Broadway, Oakland, Cal.
 Wm. Paley, 40 W. 23th st., New York.
 Peerless Exchange, 112 E. Randolph st., Chicago, Ill.
 Pittsburgh Calcium Light Co., 515 First ave., Pittsburgh, Pa.
 D. W. Robertson, 407 Park Row Bldg., New York.
 Southern Film Exchange, 146 W. 5th st., Cincinnati, Ohio.
 Geo. K. Spoor & Co., 62 N. Clark st., Chicago, Ill.
 Stereopticon Film Exchange, 106 Franklin st., Chicago, Ill.
 Wm. H. Swanson & Co., 79 S. Clark st., Chicago, Ill.
 Temple Film Co., Masonic Temple, Chicago, Ill.
 20th Century Optoscope, 91 Dearborn st., Chicago, Ill.
 U. S. Film Exchange, 59 Dearborn st., Chicago, Ill.

Stereopticons.

Chas. Beseler Co., 251 Centre st., New York.
 Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
 Chicago Film Exchange, 120 E. Randolph st., Chicago, Ill.
 Erker Bros. Optical Co., 608 Olive st., St. Louis, Mo.
 Walter L. Isaacs, 81 Nassau st., New York.
 C. B. Klein, 662 Sixth ave., New York.
 S. Lubin, 21 S. 8th st., Philadelphia, Pa.
 L. Manasse, Tribune Bldg., Chicago, Ill.
 McAllister, 49 Nassau st., New York.
 McIntosh Stereopticon Co., 57 Randolph st., Chicago, Ill.
 Moore, Bond & Co., 104 Franklin st., Chicago, Ill.
 Pioneer Stereopticon Co., 237 E. 41st st., New York.
 Riley Optical Lantern Co., 23 E. 14th st., New York.
 Stereopticon Film Exchange, 106 Franklin st., Chicago, Ill.
 Lewis M. Swaab, 336 Spruce st., Philadelphia, Pa.

Moving Picture Machines.
AND SUPPLIES.

Ame. Exchange, 133 Third ave., New York.
 H. H. Buckwalter, 715 Lincoln ave., Denver, Colo.
 Chicago Film Exchange, 133 S. Clark st., Chicago, Ill.
 Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
 Central Supply Co., 114 N. Edwards st., Kalama-zoo, Mich.
 C. Dressler & Co., 143 E. 23d st., New York.
 Eug. Cline & Co., 59 Dearborn st., Chicago, Ill.
 Eug. Mfg. Co., 31 Union Ave., New York.
 Edison Mfg. Co., 304 Washab ave., Chicago, Ill.
 Enterprise Optical Co., 154 Lake st., Chicago, Ill.
 Erker Bros., 608 Olive st., St. Louis, Mo.
 German-American Cine. and Film Co., 109 E. 12th st., New York.
 Harbach & Co., 809 Filbert st., Philadelphia, Pa.
 Wm. H. Havill, 88 S. State st., Chicago, Ill.
 Klein Optical Co., 52 State st., Chicago, Ill.
 C. B. Klein, 662 Sixth ave., New York.
 S. Lubin, 21 S. 8th st., Philadelphia, Pa.
 McIntosh Stereopticon Co., 57 Randolph st., Chicago, Ill.
 Wm. Paley, 40 W. 23th st., New York.
 N. Power, 117 Nassau st., New York.
 Pittsburgh Calcium Light Co., 515 First ave., Pittsburgh, Pa.
 D. W. Robertson, 407 Park Row Bldg., New York.
 Selig Polyscope Co., 41 Peck court, Chicago, Ill.
 L. M. Swaab & Co., 338 Spruce st., Philadelphia, Pa.
 Wm. H. Swanson & Co., 79 S. Clark st., Chicago, Ill.
 20th Century Optoscope, 91 Dearborn st., Chicago, Ill.
 20th Century Optoscope Co., 2 W. 14th st., New York.
 Williams, Brown & Earle, 918 Chestnut st., Philadelphia, Pa.

Song Slides.

FOR ILLUSTRATED SONGS.

Bessell Mfg. Co., 122 Randolph st., Chicago, Ill.
 Chicago Film Exchange, 120 E. Randolph st., Chicago, Ill.
 Chicago Transparency Co., 69 Dearborn st., Chicago, Ill.
 Elite Lantern Slide, 207 W. 34th st., New York.
 Eugene Cline & Co., 59 Dearborn st., Chicago, Ill.
 Klein Optical Co., 52 State st., Chicago, Ill.
 S. Lubin, 21 S. 8th st., Philadelphia, Pa.
 McIntosh Stereopticon Co., 57 Randolph st., Chicago, Ill.
 Moore, Bond & Co., 104 Franklin st., Chicago, Ill.
 Scott & Van Alstena, 59 Pearl st., New York.
 Selig Polyscope Co., 41 Peck court, Chicago, Ill.
 Alfred Simpson, 237 W. 111th st., New York.
 Stereopticon Film Exchange, 106 Franklin st., Chicago, Ill.
 DeWitt C. Wheeler, 120 W. 35th st., New York.
Calcium and Electric Light.
OX-HYDROGEN GAS MANUFACTURERS.
 Brooklyn Calcium Light Co., 112 Front st., Brooklyn, N. Y.
 Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
 Carrick Electric Mfg. Co., 218 N. Ashland ave., Chicago, Ill.
 Cincinnati Calcium Light Co., 108 Fourth st., Cincinnati, Ohio.
 Coleman & Newton, 237 E. 41st st., New York.
 Erker Bros. Optical Co., 608 Olive st., St. Louis, Mo.
 Globe Electric Co., 419 W. 42d st., New York.
 Wm. H. Havill, 88 S. State st., Chicago, Ill.
 Indianapolis Calcium Light Co., 116 S. Capital ave., Indianapolis, Ind.

New York Calcium Light Co., 410 Bleeker st., New York.
 New York Calcium Light Co., 309 S. 51st st., Philadelphia, Pa.
 Philadelphia Calcium Light Co., 621 Commerce st., Philadelphia, Pa.
 Pittsburgh Calcium Light Co., 515 First ave., Pittsburgh, Pa.
 St. Louis Calcium Light Co., 516 Elm st., St. Louis, Mo.
 Nelson Weeks, 217 William st., New York.
 Windhorst & Co., 104 N. 12th st., St. Louis, Mo.

Music Publishers who Issue Song Slides.

Leo Feist, 134 W. 37th st., New York.
 Chas. K. Harris, 33 W. 31st st., New York.
 F. B. Haviland Publishing Co., 125 W. 37th st., New York.
 Helf & Hager, 43 W. 28th st., New York.
 Melville Music Co., 55 W. 28th st., New York.
 Mills Music Publishing Co., 23 W. 29th st., New York.
 New York Music Publishing House, 1433 Broadway, New York.
 Jerome K. Remick & Co., 45 W. 28th st., New York.
 Marjorie Shapiro, Broadway and 39th st., New York.
 Joseph W. Stern Co., 102 W. 38th st., New York.
 Harry Von Tilzer Co., 37 W. 28th st., New York.
 M. Witmark & Sons, Witmark Bldg., 144-146 W. 37th st., New York.

Condensers and Lenses.

Kahn & Co., 194 Broadway, New York.
 C. B. Klein, 662-664 Sixth ave., New York.

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GAUMONT.

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PATHE.

Tragic Rivalry.....	295 ft.
Wonderful Flames.....	246 ft.
Amateur Photographer.....	246 ft.
Herring Fishing.....	660 ft.
Golden Beetle.....	164 ft.
Japanese Women.....	410 ft.
Boxing Matches in England.....	410 ft.
The Baby's First Outing.....	475 ft.
From Jealousy to Madness.....	500 ft.
A Military Prison.....	620 ft.
Kempell.....	541 ft.
Picturesque Canada.....	410 ft.

SELIG POLYSCOPE CO.

Girl from Montana.....	500 ft.
Foxy Hoboes.....	290 ft.
When We Were Boys.....	415 ft.
The Grafter.....	515 ft.
The Swamp Dog.....	500 ft.
Who Is Who?.....	500 ft.
Female Highwayman.....	910 ft.
Dolly's Papa.....	385 ft.
Trapped by Pinkertons.....	750 ft.
Sights in a Great City.....	475 ft.
The Tomboys.....	525 ft.
The Serenade.....	500 ft.

CHAS. URBAN TRADING CO.
URBAN-ECLIPSE.

The Park-Keeper.....	310 ft.
Servant's Revenge.....	567 ft.
A Pig in Society.....	167 ft.
Great Boxing Contest for Heavy-weight Championship of England (Genuine).....	547 ft.
Artist's Model.....	484 ft.
Miss Kellerman.....	320 ft.
Baby's Peril.....	160 ft.
An Early Round with the Milkman.....	400 ft.
Quaint Holland.....	345 ft.
Vandens of Canada.....	284 ft.
His First Camera.....	484 ft.
Conjuror's Pupil.....	320 ft.
Trip to Borneo.....	400 ft.
The Dolomites.....	534 ft.
Is Marriage a Failure?.....	374 ft.
Traveling Menagerie.....	574 ft.
Flashes from Fun City.....	280 ft.
Puck's Pranks on Suburbanite.....	427 ft.
Father! Mother Wants You.....	427 ft.
The Vacuum Cleaner.....	427 ft.

VITAGRAPH.

Amateur Night.....	500 ft.
The Hero.....	250 ft.
Retribution.....	770 ft.
The Belle of the Ball.....	475 ft.
A Curious Dream.....	300 ft.
The Spy.....	600 ft.
The Haunted Hotel.....	500 ft.
Fun in a Photograph Gallery.....	285 ft.
The Bad Man.....	600 ft.
The Mechanical Statue and the Ingenious Servant.....	450 ft.
Foul Play.....	575 ft.
A Mid-Winter Night's Dream.....	650 ft.

WILLIAMS, BROWN & EARLE

The Busy Man.....	525 ft.
The Fishing Industry.....	400 ft.
Father's Picnic.....	250 ft.
Drink and Repentance.....	570 ft.
Quarter Day Conjuror.....	260 ft.
Fakir and Footpad.....	260 ft.
She Would Sing.....	215 ft.
Signal Man's Son.....	345 ft.
Horse Stealers.....	345 ft.
Foiled by a Woman.....	450 ft.
Slippery Jim, the Burglar.....	450 ft.
Black Beauty.....	475 ft.
After the Matinee.....	395 ft.
Race for a Kiss.....	225 ft.
Up-to-Date Studio.....	125 ft.

HELP WANTED

A firm well known in the trade wants several young men to handle films must be familiar with the different makes, that is, feature films marketed in the United States by Edison, Pathé, Melies, Biograph, Vitagraph, Gaumont, etc. Principal work will be in rental department, but we add pay for ability to operate cameras, familiarity with general projection work and education sufficient to write description of films for circulation. Must be honest, neat and not ashamed to appear in record in detail. Write experience ensuing with whom you have worked, salary wanted, various kinds of work that you have done, etc.

Address, S. E. KINKEAD,
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TO DEALERS ONLY

Condensing Lenses,
Objectives, &c., &c.

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194 Broadway, - New York

SEND TO HARBACK

For List of Films
at 3c, 4c and 5c per foot

10-in Reels 60c each

Everything in NEW and S.E.
Motion Picture
Machines



Films, Stereoscopes, Song
Slides and Supplies, Beans
Wanted. Catalogues free.

Harbach & Co., 808 Filbert St., Phila., Pa.

DeWitt C. Wheeler, Inc.

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Slides for Illustrated Songs

The BEST Songs—Illustrated by the
BEST Slides—at the BEST Prices

I manufacture to order only and do not deal
in slides of other makes

I DO NOT RENT SLIDES

When writing to Advertisers
please mention the Moving Picture
World.

St. Louis, April 26.—In the arrest of H. A. McAlister, who conducts a "Nickelodeon" at 1819 Market street, the police have begun a series of raids promised for some weeks. The suggestive pictures confiscated include one of extreme licentiousness, showing a young woman in various stages of retiring for the night.

This is only one out of over one hundred such places in St. Louis, and the police say they are going to raid all that have objectionable pictures. The maximum fine is \$300.

* * *

There has been some debate as to which concern will supply the moving pictures to the Klaw & Erlanger vaudeville circuit next season.

The American Vitagraph Company was credited with having the inside track for the business, but it is more likely that Archie L. Sheppard will be awarded the contract.

Mr. Sheppard has been playing his moving picture shows in several of the K. & E. houses, filling in the opening Sundays along the line. He will continue to do this, according to all information, and in connection will have charge of the film department of the vaudeville division.

Situations Wanted.

Names, addresses and references of these operators are on file in the office of the MOVING PICTURE WORLD. No charge is made for registration, and letters addressed to any one in our care will be forwarded.

1. OPERATOR, 40 years of age, married; expert in all machines; salary, \$25.00. Prefers New York. Has machine and pianist extra by arrangement.
4. OPERATOR OR MANAGER, age 26, married; well recommended; salary, \$20.00; New York or Pennsylvania.
6. EXPERT ELECTRICIAN AND OPERATOR, 3 years' experience; salary, \$25.00; age 19; single; Central States.
7. M. P. OPERATOR, age 24; single; salary, \$20.00; has own machine; Eastern States.
8. OPERATOR, age 23, single; Powers and Edison machines; salary, \$15.00; will travel.
9. OPERATOR, age 23, married; \$18.00; efficient in wiring and repairing; own machine; will travel.
11. OPERATOR, used to all machines, age 28, married, desires position; salary, \$25.00; New York and New Jersey.
12. OPERATOR with machine and stereopticon, age 24, single, 3 years' experience, prefers Canada, salary \$18.00.
13. OPERATOR, good appearance, age 24, married, sober, honest, well recommended as A No. 1, prefers Illinois, Indiana, Iowa or Wisconsin.
14. MANAGER, promoter and moving picture operator, wants position or partnership, has money to back up business.
15. YOUNG MAN, age 20, single, practical electrician, wishes position as operator, Edison or Power's machine; understands dry-hydr. engs. Will travel, New York, Pennsylvania, New Jersey and Ohio, or settle permanently around New York City. Salary, travelling, \$12.00 and all expenses, or \$16.00-\$18.00 permanent. Proficient for vaudeville theater.
16. OPERATOR, 27, single, proficient in electrical work; salary, \$25.00. Central States preferred.
17. OPERATOR, age 40, married; has double stereopticon and moving picture machine; capable, efficient, abstainer; salary, \$35.00; any locality.
18. ELECTRICIAN OPERATOR, well recommended; age 23, single; salary, \$18.00; Wisconsin, Illinois or Michigan.
19. OPERATOR, all machines; age 24, married; salary, \$20.00; Middle West States.
20. OPERATOR, well recommended; age 20, married; \$25.00 or \$30.00 per week; uses all machines; prefers the Middle States.

NEW FILMS



URBAN-ECLIPSE

Chas. Urban Trading Co.

THE PARK KEEPER (Comedy)

310 feet

GREAT BOXING MATCH

Between Gunner Moir and Tiger Smith for championship of England, with winner in his training quarters

550 feet

A PIG IN SOCIETY (Comedy)

167 feet

For the convenience of our eastern customers, we have opened an office, principally for the sale of films, in New York City at the address given below. The latest subjects will be found in stock.

Kleine Optical Co.
52 STATE ST. 662 SIXTH AVE.
CHICAGO, NEW YORK

New Films! New Films!

As our standing orders for European films are far in excess of our first shipments, we have cabled for more copies of many of the following. All subjects re-ordered will be held till second shipment arrives. Place your order now and be supplied from first distribution.

LOOK AT THIS LIST:

Romany's Revenge (Very Dramatic).....300ft.
Johnny's Run (Comic Kid Chase).....300ft.
Well-Bred (Tricky Kids).....275ft.
Roof to Cellar (Absorbing Comedy).....782ft.
Boss Away, Choppers Play (Fantastic Comedy)....120ft.
Chef's Revenge (Fine Comedy).....236ft.
Wizard's World (Comic Trick).....250ft.
Sailor's Return (Highly Dramatic).....330ft.
A Mother's Sin (Beautiful, Dramatic and Moral)....392ft.
Knight Errant (Old Historical Drama).....421ft.
Village Fire Brigade (Big Laugh).....325ft.
Catch the Kid (A Scream).....270ft.

Cambridge-Oxford Race (Great Human Interest)....250ft.
Land of Bobby Burns (Great Human Interest).....330ft.
Eggs (A Roar).....300ft.
Murphy's Wake (Great Comedy).....343ft.
The Coroner's Mistake (Comic Ghost Story).....430ft.
A Cheap Skate (Comic Chase).....268ft.
Anarchist's Mother-in-Law (A Side Splitter).....294ft.
True Until Death (Beautiful and Highly Dramatic)....494ft.
Polar Bear Hunt (Absolutely Novel and Sensational)...620ft.
Auntie's Birthday (Comic Kids).....393ft.
Fatal Hand (Dramatic).....432ft.

You need have no hesitancy in placing your order promptly as follows:

12c per foot for single copies. 10% discount on standing order of one copy of each subject received by us. 10c per foot flat on standing order for three or more copies of each.

As all selections are made especially for the American market, no favoritism will be shown. All orders will be filled in rotation as soon as films are received from Custom House. Write for additional lists.

**HUB THEATRE
BOSTON**

MILES BROS.

**790 TURK ST
San Francisco**

10 EAST 14th STREET, NEW YORK

EXHIBITORS!

If you are renting and don't get the latest European films, send us the name of your renting concerns and we'll keep them posted.

We know that all the above subjects are good for your use, because they were personally selected by one of the

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Theatre,
Boston**

MILES BROS.

10 E. 14th St., NEW YORK CITY

**790
Turk St.
San
Francisco**

HEADQUARTERS FOR FILMS, MACHINES AND ALL SUPPLIES.

SALE OR RENTAL

THE Moving Picture World

The only Independent Weekly Journal published in the interests of Manufacturers and Operators of Animated Photographs and Cinematograph Projection, Illustrated Songs, Lantern Lectures and Lantern Slide Makers

PUBLISHED BY

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY, 361 BROADWAY, NEW YORK

Vol. 1., No. 10.

May 11, 1907

Price, 10 Cents

NOTICE.—If you wish to get your copies regularly, leave an order with your News Agent, or send us your subscription.

THE AMERICAN NEWS COMPANY, Trade Agents.

What's That

Dissatisfied with your film service? Trade falling away and patrons not pleased! Well what's the use of worrying. "There's a remedy for every ill," and our professional advice is to give the people in your neighborhood a trial of

THE G. N. Y. FILM SERVICE

You may be surprised to hear it, but it's a fact that your patrons are mighty good judges of films. The best is none too good for them, and it's certainly up to you to give them what they want. What we can promise for our service is

PROMPT DELIVERY, THE VERY LATEST AND BEST FILMS, AND THAT YOUR INTERESTS WILL BE OURS.

Let's get acquainted. Call on us now or write, giving full particulars regarding amount of reels you use, number of changes desired, etc. It will be to your interest.

**The Greater N. Y.
FILM RENTAL CO.**

24 Union Square, New York

FILMS : FILMS

and MOTION PICTURE MACHINES

The best and only reliable are for sale here

WE ARE SOLE AGENTS FOR

Power's Cameragraph

WITH ORIGINAL FIREPROOF MAGAZINES

AND

Edison's Kinetoscopes

We are the largest dealers in Philadelphia in Machines, Films and General Supplies

Lewis M. Swaab

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Exhibition Model
Kinetoscope \$115.00**EDISON****CLASS B FILMS**

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THE RECOGNIZED STANDARDS THROUGHOUT THE WORLD

**Edison Exhibition Model
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Film Magazines,**\$135.00****Improved Take-Up and
Film Magazines,****\$35.00**

Improved Take-Up,

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Film Magazines, Each

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PRODUCTION****DANIEL BOONE
OR, PIONEER DAYS IN AMERICA**

SYNOPSIS OF SCENES: Boone's Daughter Befriends an Indian Maiden—Boone and Companion Start Out on a Hunting Expedition—Boone's Cabin Attacked by the Indians—The Desperate Defence—Burning of Cabin—Abduction of Boone's Daughter—Boone's Return—The Oath of Vengeance—On the Trail—The Indian Camp—Escape of Boone's Daughter—Discovery and Pursuit—A Friend in Need—The Fight—Defeat of the Indians—Capture of Boone—Surprising an Indian Picket—The Fight on the Cliff—Death of the Indian—Shooting the Burning Arrow into the Indian Camp—Boone Tied to the Stake—War Dance—Torturing Boone—Boone's Arrow Lands in the Indian Camp—Indians Become Panic Stricken—Rescue of Boone by his Faithful Horse—Desperate Bowe Knife Duel Between Boone and Indian Chief—Death of Indian Chief—Tableau.

PERFECTION ITSELF ADJECTIVES UNNECESSARYSEND FOR ILLUSTRATED CATALOGUE No. 311.
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Another Up-to-the Minute

Edison Comedy Hit

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A SURE MONEY GETTER. A ONE BEST BET.

Beautifully Mono-Tinted. Photographically Perfect. Send for Illustrated Circular No. 311.

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The Headliner Always**BIOGRAPH FILMS****OUR THREE LATEST SUBJECTS****"The Tenderloin Tragedy"**

A Comedy Drama of intense interest.

Length, 451 feet.

"Crayono"

Very funny subject.

A "drawing" card surely.

Length, 423 feet.

"Jamestown Exposition"

A beautiful film of the opening ceremonies including a view of President Roosevelt pressing the electric button which started the big show in motion. Length, about 400 feet.

All pictures are made with our celebrated Biograph Cameras. Our films run on any machine.
AMERICAN MUTOSCOPE & BIOGRAPH COMPANY

11 East 14th Street, New York

PACIFIC COAST BRANCH, 116 N. Broadway, Los Angeles, Cal.



PUBLISHED EVERY SATURDAY.

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TO PREVENT loss or delay of mail, all communications should
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Whole Page	\$50.00
Half Page	25.00
Quarter Page	12.50
Single Column (next reading matter)	20.00
One-Eighth Page	6.25
One-Sixteenth Page	3.25
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charge.

TO ADVERTISERS: The MOVING PICTURE WORLD goes
to press Thursday morning of each week. No advertisements can be
inserted and no changes can be made in standing ads unless the
copy reaches us by 10 A.M., Thursday.

Please remit by express money order, check, P. O. order or reg-
istered letter. All cash enclosed with letter is at the risk of sender.

EUROPEAN AGENTS:

INTERNATIONAL NEWS COMPANY

Breams Building, Chancery Lane, London, E. C.

Editorial.

Public Opinion as a Moral Censor.

In previous issues of THE MOVING PICTURE WORLD we have called attention to the depressing effect upon the moving picture business which will surely follow the misguided manufacturers and dealers who persist in issuing films of subjects bordering on the sensational or immoral. A wave of rebellion has risen against five-cent theaters on this account alone and has even made its influence felt in Chicago. It was proposed to suppress the penny arcades and nickelodeons entirely, and in this event, of course, the innocent would suffer with the guilty in the loss of business. We are glad, however, to see that in Chicago, at least, less stringent methods are to be adopted. At a meeting in the City Club rooms on May 2, a resolution was offered by Miss Jane Addams, that, instead of suppressing these places, they be placed under proper supervision and regulation, which motion was approved. It was also pointed out that these places, rightly conducted, are a benefit and not a menace, especially to the poorer classes. The consensus of opinion seems to be that the public desires these shows, *but it wants them clean and wholesome*. What the public wants, it is going to have; and manufacturers, dealers and exhibitors of shows that do not meet the approval of public opinion will only be the sufferers in the end. That it is a menace to the profession is not to be denied. The daily press all over the country has contained, in the past few weeks, innumerable protests from property holders, ministers, teachers and societies for social reform. Equally numerous are notices now appearing that So-and-so's nickelodeon, not receiving sufficient support, was compelled to decamp to parts unknown.

We are in a position to judge of the trend of public opinion because we are supplied with press clipping services from New York, Boston and Chicago, giving us the news and comments from all over the country, even to the little country town of 2,000 inhabitants and its one newspaper. Public opinion is a mighty factor in the show business, a fact that was realized by the late P. T. Barnum, the greatest showman of his day, and we trust that it will also be realized by producers of moving picture films.

The following editorial, clipped from an influential New England daily, emphasizes all that we have said. Such press notices work much harm to the profession. There is only one way to squelch them or change them into glowing encomiums and recommendations that will advertise every moving picture show:

"The five-cent theater, with its up-to-date music and moving pictures, is growing more and more popular,

It is very attractive to those whose money for amusement purposes lies within the nickel limit, and appeals particularly to children for this reason.

"Of late a strong protest has been entered in some quarters against the five-cent theater. Its pictures, songs, and associations are denounced as demoralizing in their nature. The effect upon the minds of children of pictures of burglars at work, of prize fighters in the ring, of gamblers, of drunkards, or other equally objectionable or questionable views that may be readily called to mind, is deplored, and the suppression of these pictures, as dangerous to public morals, is called for. It is also pointed out that the habit of visiting these places leads children and young girls and boys into undesirable company, and paves the way to ruin in some cases.

"All this is probably true, at least to some extent. The invention of the biograph and similar machines has made it possible to depict life and motion in a very realistic and fascinating manner. Like everything else; however, the moving picture show has its good and its bad side. Pictures of clean, honest sport; of funny, but not vulgar, situations; of noted men and their public appearances; of workers of various kinds; and even of accidents of not too harrowing description, are all legitimate and by no means unprofitable subjects for this species of entertainment. They are the kind of thing that both the real and the grown-up children enjoy seeing, and, except for the strain on the eyes, which is often considerable, they are not specially injurious.

"The remedy for the evils of the five-cent theater is the same as that successfully employed in many other cases—the substitution of the wholesome and harmless for the unwholesome and hurtful. The five-cent theater has probably come to stay, as it has gained great popularity. This being so, entertainments of this sort that are lively, interesting and clean should be made as easily accessible as those of the other class. It will not do to make them dull or goody-goody. Persons in search of amusement, whether old or young, do not want something dry and uninteresting forced upon them instead. They want life, action, fun, and plenty of it. A baseball match, a football game, a yacht race, a country fair, a circus—anything that corresponds to what they enjoy in actuality—will be enjoyed with zest in a picture show and will not be likely to injure manners or morals appreciably, and the thing to do is to devise means of providing it on a paying basis."

Continuous nickel performances of vaudeville, illustrated songs and moving pictures will begin at the Woonsocket Opera House Monday, May 6. Manager Barry announces that there will be several vaudeville acts, an illustrated song or two and the best of moving pictures obtainable. The performance will begin daily at 1:30 p. m. and continue without interruption until 10 p. m. New vaudeville acts will be introduced every Monday during the season. There will be changes of the moving pictures twice a week.

Lantern Slide Making.

At the London and Provincial Photographic Association recently a lecture was given by J. S. Teape, who demonstrated the making of lantern slides. He said that his aim was to explain a system of making lantern slides so as to avoid a waste of plates and materials. To make a bad slide was an easy process—one bought a box of plates, made an exposure, developed according to instructions, and obtained something. The factors to be considered in making lantern slides were: first, the negative; second, the light; and third, the developer. In most directions one read that for an ordinary negative such an exposure at such a distance was to be given. But what was an ordinary negative? What the chairman would call such, possibly he (the lecturer) would not; hence he recommended a test frame, which consisted of an ordinary printing frame with a shutter of thin wood, marked in half inches, so that a series of exposures could be made, and thus the proper exposure for that class of negative obtained. He also recommended a printing board; the one shown was marked in 3-inch divisions, with two blocks of wood at one end of sufficient distance apart to just take the printing frame, the light—a fish-tail gas burner—being movable, and placed upon the division line in use. He also had a pair of small zinc squares, which were useful for deciding what part of a negative to use for the slide, thus enabling him to put the desired part central upon the lantern plate. A 1/2-plate frame was used when printing from 1/4-plate negative, a cardboard mask to take the negative enabling the worker to square up any lines out of truth. He strongly recommended the following developer:

1. Hydroquinone	2 drs.
Acid sulphurous	1 dr.
Potass. bromide	30 grs.
Water	10 ozs.
2. Soda caustic	2 drs.
Soda sulphite	10 drs.
Water	10 ozs.
3. Potass. bromide	2 drs.
Ammonia carbonate	2 drs.
Water	5 ozs.

This was used Nos. 1 and 2, 2 drs. of each, and 1 oz. of water. The formula, as issued by the makers, he said, often gave hard results with blocked-up shadows, and should when used be diluted with water. A good yellow light was preferred to ruby in the dark-room when making slides, and the No. 3 solution was only used for colored or toned slides by development. Slides were then made by the lecturer and a collection of slides from one negative shown, the plates used being Alpha and Paget slow. Using the first-named a fine brown was obtained by 30 secs. exposure at 6 ins. from a fish-tailed burner, and developed with the normal developer. With 60 secs. exposure a warm brown was obtained; with 60 secs. at 12

ins., a black; with the same at 18 ins., a cold black, whilst with 60 secs. at 6 ins. and the addition of three minims of No. 3, a red was obtained. Using the Paget slow, 20 secs. at 12 ins. gave a black; 40 secs. at 12 ins. with 40 minims of No. 3, a brown; 60 secs. at 12 ins. with 40 minims of No. 3, a warm brown; 100 secs. at 12 ins. with 60 minims of No. 3, a very fine warm brown; 60 secs. at 12 ins. and 100 minims of No. 3, a red, this latter taking just one hour to develop.

It was, he said, a curious fact that the colors looked much warmer when viewed out of the lantern than when in, as, for instance, a slide apparently of a red color would be brown when on the sheet.—*Photo News.*

The Right Kind of Advertising.

By "ONE IN THE SWIM."

"Sweet are the uses of advertisements," as Shakespeare ought to have said when writing "As You Like It," but he didn't, he wrote "adversity" instead. William of Stratford knew little or nothing of newspapers, let alone advertising therein, for the first newspaper in England did not appear until he was twenty-four years of age. Nevertheless, the question of advertising is now not to be passed lightly over, for it is of extreme importance to dealers—large or small—in these go-ahead days. This is an age of printer's ink, and there is nothing so conducive to success in business as advertising—persistent advertising. The human mind, as Mr. W. I. Scandlin, the eminent American authority on "publicity" says, is so constructed that impressions created in it are quickly effaced and are replaced for the time being by others of more recent or engrossing interest. It is due to this wise provision of Providence that most of us are enabled to throw off an all-absorbing grief or the memory of some terrible calamity and to take up at once the cares and worries and finally the pleasures of a continuing existence. It is a fact beyond dispute that in all normal cases the strong impression of yesterday or last month gives way to others of more recent date with ever acting regularity and certainty.

It is because of this condition of the human mind that advertising is profitable or even possible, for to be successful the advertisement must be the constant, persistent and judicious creator of new impressions. It is not enough that it should endeavor at one great leap to make such an impression on the public mind as will relieve the advertiser of all further effort in this direction. Such an impression, if left without the proper amount and kind of follow-up publicity, soon spends itself and the impression created by its appearance is quickly lost in the multitudes of new thoughts forced upon the public attention. It may even be that unless this impression is fastened in the public mind by frequent and persistent methods some quick witted competitor will find a way to turn it to his own use and without the connecting link between the first impression and the address of the advertiser, which

repetition would provide, may pervert the value of the impression to his own ends.

Thus we find in any branch of business these conditions confront us. A merchant or a manufacturer with a line or lines of goods to sell—a public with ability to buy if so inclined—and nothing else. Let the merchant place his wares on view, a limited number of buyers will appear and some sales result. The merchant becomes known to those who have found him out, but having had the trouble of discovering his whereabouts they are not impressed with any idea of imparting this knowledge to others. But on the other hand, let some one else, dealing in the same wares, take original and effective means to keep the public informed not only of his whereabouts but of the merits which his goods possess and the result will be far different.

Emerson truly says, "If a man can write a better book, or preach a better sermon, or make a better mousetrap than his neighbor, though he build his house in the woods, the world will make a beaten path to his door." But the path will be far more quickly made and more deeply worn if the public is judiciously directed.

Another most important and equally universal principle on which publicity is based is often wholly misunderstood. It is that advertising is not so much intended to sell certain goods to people wanting goods of that sort as it is to make more people all the time believe that they do need such goods, whether, in fact, they do or not.

And where should the dealer—large or small—advertise? In reply to this let me say that at a recent meeting of the Merchants' Association of Richmond, Va., a resolution was adopted practically restricting the advertising patronage of the members of that organization to newspapers. This method is adopted by many manufacturing and mercantile organizations in the United States, whose members are continually being solicited to advertise in mediums of doubtful value. The emphasis placed by the Richmond commercial body upon the superior value of advertising in newspapers is based not only on right theory, but on practical experience as well. As our esteemed contemporary—"The British and Colonial Printer"—truly said a few weeks ago, a great deal of money is wasted by manufacturers and merchants in injudicious advertising, as many of the varied and novel schemes which business men are solicited to adopt as a means of obtaining publicity for their wares are far more profitable to the promoters than to the advertisers. There is no doubt that every form of publicity has a certain value, but very often the method is not adapted to suit the business in question, with the result that considerable money is thrown away in advertising that doesn't reach the people for whom it is mainly intended, or meets their eyes casually when they are absorbed and in no mood to give it consideration. Much of the handbill advertising that is scattered abroad is swept into the rubbish pile or lightly thrown aside as waste paper. People have formed the habit of regarding advertising circulars with scant notice, if they read them at all, and bill-board advertising is iden-

tified with the public mind with the blare and extravagance of circus and vaudeville exploitation. Advertising in the periodical press, and especially in the trade journal, has a great advantage over any other form of advertising. In the first place the trade journal or the periodical press affords a wider and prompter publicity and a more effective distribution of the advertising information than any other means that can possibly be employed. In these mediums the advertiser can bring his name and his wants to the attention of thousands of readers when they have the time and the disposition to give deliberate and undisturbed attention and consideration to what is presented to them in the columns of the journal.

Persistent advertising and in the right place is, let me say again, the most satisfactory method. "No advertiser has ever achieved fortune through a single announcement," says a writer who knows, in "Publicity," but thousands have through continuous announcements. Nature points an unheeded moral to the transient advertiser. The seas thunder against the white cliffs of Dover and "gradually" alter their conformation. The coral insect "gradually" rears a structure that defies wind and sea. The teachings of Nature are the teachings of "persistence." The transient advertiser is working "against" great natural laws as unerring in the field of human endeavor as in the operations of nature. The persistent advertiser is working with every advantage in his favor. It was Shakespeare who wrote, "Many strokes, though with a little axe, hew down and fell the hardest-timber'd oak," but long before, Lyly had written, "The soft droppes of rain pierce the hard marble and many strokes overthrow the tallest oaks." Mr. William Gamble, in his new book, "The Business Life," puts the matter concisely, too:—"Above all things, it is necessary to be persistent in advertising. A man who hears about you fifty-two times a year, will know you fifty-two times better than if he had heard of you but once and the more he knows of your goods, the more likely he is to trade with you."—*The Photographic Dealer*.

What Others Think of Us.

Mr. Saunders' experience in this business extends over a period of twenty-two years, during which time he has been professional photographer, slide maker and lantern operator in many parts of England and Scotland. Early in his career he was the operator for the Gilchrist lectures, in which capacity he has also been of great service to many prominent English university professors. He introduced the cinematograph in the lecture hall of the Birmingham University.

Since 1894 Mr. Saunders has contributed extensively to photo and lantern journals in England, and in 1902-03 occupied the chair of editor of the Optical Lantern Journal; he came to America three years ago.

In this country, being a high degree Mason, Prelate of his Commandery, and a Noble of Mecca Shrine, he has

been occupied chiefly in making special sets of slides for that fraternity. As regards motion pictures, Mr. Saunders' experience in that direction extends so far that he has exposed, developed and exhibited films.—*From Views and Films Index*.

SAUNDERS.—Sir Alfred H. Saunders of Empire Commandery has accepted the position of editor of the *Views and Films Index*, a position for which he is qualified by an experience of twenty-two years as a photographer and slide maker. He was formerly editor of the *Optical Lantern Journal* of London, England.—*Masonic Standard and Wilson's Photographic Magazine*.

"THE MOVING PICTURE WORLD."—We have received the first number of a new weekly publication issued under the above title from the World Photographic Publishing Company, 361 Broadway, New York. It is a journal of the cinematograph and lantern-slide trade, and is edited, we see, by Mr. Alfred H. Saunders, who will be remembered by readers in Birmingham as having for a period been responsible for the appearance of that fully-titled publication "The Optical Magic-Lantern Journal and Photographic Enlarger."—*British Journal of Photography*.

THE MOVING PICTURE WORLD AND VIEW PHOTOGRAPH, a journal devoted to the interests of manufacturers and operators of moving pictures, etc., makes its appearance under the able editorship of Mr. Alfred H. Saunders, late of *Views and Films*. The moving picture has firmly established itself as a popular form of entertainment and instruction.—*Wilson's Photographic Magazine*.

THE MOVING PICTURE WORLD AND VIEW PHOTOGRAPH, a journal devoted to the interests of manufacturers and operators of moving pictures, etc., has made its appearance in America under the able editorship of Mr. Alfred H. Saunders, late of *Views and Films*, and the British *Magic Lantern Journal*.—*The Photographic Dealer*.

Eddie Hern, the operator of a moving picture machine at the Vaudele Theater, Muncie, Ind., had a narrow escape from injury at a small fire at the theater last week. The celluloid film became ignited and burned up, causing quite a scare in the theater, no one, however, being hurt. The shutter or safety attachment to the machine by some unknown reason got out of order and the film caught on the machine.

Young Hern, instead of leaving the room when the film ignited, attempted with unusual bravery to extinguish the flames. He was unsuccessful, but did not leave the room until he saw the film could not be saved. Although he was in the room with the blazing film he was uninjured when he came through a specially arranged trap door.

The loss was confined to the film alone, its value being in the neighborhood of \$200.

Trade Notes

New Companies Formed.

Peerless Film Manufacturing Company, Chicago; capital, \$2,500; manufacturing moving picture films; incorporators, Robert Vehoeven, Edward P. Perkins, John A. Vehoeven.

Wenmark Amusement Company, Chicago, \$5,000; operate places of amusement. James A. Scott, Abner A. Hodges, S. K. Markman.

The City Amusement Company Omaha, Neb., formed for the purpose of maintaining places of amusement. The capital stock is authorized at \$20,000. Louis V. Guye, Charles Jordan and B. J. Keegan are the incorporators.

The Royal Amusement Company, Cleveland; Louis B. Spauner and others; \$10,000.

The General Amusement Company of Syracuse; capital \$5,000. The directors are C. F. Backus, J. N. Ardner and O. F. Lee of Syracuse.

Riverview Amusement Company, Wilmington, Del., to conduct places of amusement, etc.; capital stock, \$300,000.

Acme Amusement Company, Lincoln, Neb. The incorporators are L. M. Gorman and Floyd Kerns. The capitalization is \$10,000.

The company who will operate a nickelodeon in McMechen, Va., consists of several of the businesslike employees of the Moundsville division of the Wheeling Traction Company, as follows: J. W. Ferguson, J. W. Applegate, J. H. Luikhart, W. B. Hammond and H. B. Harris. The business will be conducted in a portable tent. S. M. Wilson, a former conductor, has resigned his position, in order to manage the concern, and has ordered all of the necessary accoutrements pertaining to the business. This move will ensure McMechen a place of entertainment, at which to kill the dull evenings, and a change of pictures will occur twice a week.

The Theater Dreamland, 147 Boulevard, Revere, Mass., is one of the new attractions on the beach. The principal features will be fine moving pictures and illustrated songs. The theater opens evenings at 7 p. m., and Saturdays at 2 p. m.

J. W. Lawton, of the Grand Theater, Calumet, was in Ishpeming with a view of locating a theater there. He expects to establish a chain of ten-cent theaters throughout the upper peninsula.

Contracts are out in Philadelphia to alter the store building at Nos. 926-28 Market street into a moving picture establishment for S. Lubin. The cost will be \$10,000.

A moving picture theater will be opened at 734 Penn street, Reading, Pa., by Rothleder & Schwalm, of Pittsburgh. Especial attention is to be given to the comfort of ladies and children. The performance will be continuous from 9 a. m. to 11:30 p. m.

Considerable excitement was caused on Pitkin avenue, near Watkins street, Brownsville, last Sunday, when Plain Clothes Men Irving O'Hara and Frank Flynn arrested Joseph Bernstein, eighteen years old, a son of Special Officer Bernstein, of 130 Thatford avenue, for violating the Sabbath law by operating a mechanical machine for an unnecessary purpose in the Garden Moving Picture Theater at 2114 Pitkin avenue. At the station house Mrs. Ida Cohen, wife of the manager of the moving picture show, went bail for young Bernstein.

At Fairmont, W. Va., S. M. Casterline has opened a Nickelodeon in quite a new locality, and is doing well. The room has been elegantly fitted up for the business.

In Cortland, N. Y., the new moving picture theater, known as the Star Theater, opened in the Graham Block. The managers are Fred I. Graham of this city and V. C. Bassage of Bradford, Pa.

Ivor J. Davis, of Niles, Ohio, is now managing a moving picture show in Niles, and is making good at it. He contemplates buying a theater of his own. Says the opening is too good to be lost.

J. Victor Graybill, sole owner and manager of The Graybill Amusement Company, has sent out a very neat and attractive prospectus for the season of 1907 to the managers of hospitals, firemen's associations, institutions or any lodge or organization who desire to hold a carnival or fair to increase the funds in their treasury.

The company carry all their own tents and shows, and competent people to care for and manage the same, also furnish a complete electric light equipment.

Mr. Graybill will open the season at Hackensack, N. J., from May 11 to the 25th, where his company will hold a grand carnival for the benefit of the Bergen County Children's Home.

The heads of all organizations who desire a prospectus can obtain one by addressing the company, at Norristown, Pa.

During all of his undertakings Mr. Graybill has been

most successful, owing to his pleasing and courteous manner, and his willingness to always look after the comfort and pleasure of his patrons.

* * *

At the Taunton, Mass., Theater, April 30, a Summer season of moving pictures and vaudeville began. The vaudeville, it is stated, will be supplied by William Morris, booking agent for Klaw & Erlanger's new vaudeville ventures. The admission will be five and ten cents. Manager Cross stated Saturday that he was not certain whether he should keep the City Theater here open this Summer or not, although he had the matter in contemplation. The Academy of Music in Fall River is another large house that is going into Summer entertainment, using Shepard's moving pictures. The City Theater is already booked solidly till June.

It is stated that 200 theaters through the country are going into this vaudeville movement, and some very good people are announced to appear.

* * *

Jersey City has another vaudeville house using moving pictures. It is known as the Nassau Theater, and Bernard Nassau is the manager. The theater is situated at 48 and 50 Gregory street. Bargain matinees will be given on Mondays and Tuesdays, when seats all over the house will be ten cents. The theater is a cozy and comfortable place. It was formerly the Imperial Music Hall. The entire interior has been remodeled and refurnished. The regular prices for seats at the evening performances will be ten, twenty and thirty cents. The house will be one of seven which the Nassau Amusement Company controls.

* * *

The Newton, Mass., Free Library has begun a collection of Lantern Slides for general circulation. It is hoped that this may be of interest to schools, clubs, Sunday schools, village improvement societies, lecturers, etc.

The first subject was Egypt and upwards of a hundred slides have been received, many of them colored. These pictures were shown at the hall in Bigelow school, May 1. Mr. Albert E. Bailey, of the Allen school, who has recently visited Egypt, explained the views shown.

More pictures on Egypt and on other subjects and countries are to be added from time to time.

* * *

The Dayton, Ohio, fire department is to be immortalized in moving pictures and the immortalizing takes place on Main street. The thirty pieces of apparatus will be divided in two divisions. Chief Ramby will head the first run, and Assistant Chief Madigan will be in charge of the second. All of these stunts will be pulled off on Main street south from the monument. The street will be roped so no one can interfere with the big camera or the rigs. Edward Shields, moving picture expert, is here now and will take the pictures. Shields brings his company to the Victoria May 15 and 16, playing as a benefit for the local firemen, and the pictures of Saturday will be one of the big features of his vaudeville show.

In addition to the run a parade of the entire bunch will be made on Third street, so that the large buildings will come in for representation.

* * *

Mayor Busse and Chief of Police Shippy, of Chicago, ordered a censorship of five-cent theaters and any pictures found of a morbid or criminal nature will be destroyed and the proprietors of the theaters prosecuted. A similar order was issued to apply to cheap vaudeville theaters and concert halls. Ten detectives, commanded by a lieutenant, are to maintain the censorship.

* * *

Work on the new Arcade and Wonderland Theater, on Fourteenth street, Wheeling, W. Va., is being rushed, and indications are that the theater will be opened about the 9th of May. The machine equipment for the Arcade has been principally shipped, there being in the neighborhood of \$6,000 worth of mechanical machines of various kinds, including the latest models of motion machine pictures, on the road now to Wheeling. These machines will be set up within the next ten days.

* * *

"I see the uplifters are after the nickel theaters," said the biograph man, according to the *Chicago Record-Herald*. "They say we run tough places and that we do harm to the young. I would like to say 'fudge.' Why the biograph is doing more to educate the lower classes in art, travel and history than any other agency before the public. Next week we will run 'The Passion Play of Oberammergau.' Do you know it cost the French company over \$20,000 to get up that set of pictures? There are over two miles of 'stamps'—that's what we call the miniature pictures that pass before the eye and make you think that the picture is moving. The films are only loaned us. It costs me \$30 every week that I show 'The Passion Play.' We raise the rates to ten cents when we give a show like that. We can't take care of the people; have to do something to keep them out. Ministers and priests come to 'The Passion Play,' when you could not get one of the 'sky pilots' into a regular theater. They say that particular show is all right. One member of the cloth became so much interested in 'The Passion Play' that he praised it in church and advised his congregation to attend."

"The biograph has made a great advance in the last ten years. The perfect machine has no flicker. Capital has taken hold of it, and the art is steadily being improved. There are three principal companies that are furnishing the biograph films—Paris, New York and Chicago. It is a regular business, with hundreds of employees. For instance, if it is decided to show a scene of a bank cashier robbing a bank there must be the setting of the counting room and a bale of professional actors to dress up and act the parts. So you see there is required a vast amount of stage paraphernalia, and the actors must be paid big salaries.

"Take 'The Passion Play,' or an uprising in St. Pe

ersburg. Hundreds of supers are needed to depict such a spectacle. Ain't they genuine pictures? Nah! They are manufactured right in Paris or New York. Still we do lots of genuine stunts. The views in Ireland, Scotland, Egypt and other countries are taken honestly. Whenever it is possible to get interesting stuff legitimately the companies prefer to do it, but life is rather commonplace and the people want a touch of the dramatic.

"The French have made the greatest advance in the biograph. They were the first to give us the color views. They have gotten it down so fine that we can give the spot skirt dance where the colors change every minute or two. Each one of the 'stamps,' no bigger than a postage stamp, must be colored separately by hand. It is a work of infinite patience. Hundreds of young girls are employed in Paris in painting the films.

"But we haven't reached the limit of the art by any means. A company has been formed by which the biograph characters are to talk while they act. The company will combine the phonograph and the biograph.

"We are getting better all the time, and that the people appreciate us is shown by the crowds. The nickel shows are making money with less investment of capital than any other amusement scheme in the country."

* * *

The Penny Arcade building, at Riverside Park, Sioux City, Ia., burned out April 29. The structure was entirely consumed, and the ill fated equipment of pictures formerly exhibited downtown by John Spencer, and recently sold to J. G. Blake and others, and removed to the park, was a complete loss. The apparatus and films all told were worth about \$4,700. There was about \$3,500 insurance on the equipment.

The blaze started after everyone at the park was sound asleep, and few knew there had been a fire. Details as to the cause were lacking, though it was presumed to have been of incendiary origin.

Park Policeman Daniels said he was awakened by an explosion and that when he looked out the Penny Arcade was all in flames.

The building was a small frame structure about 20 x 25 feet in dimensions.

Spencer recently was prosecuted on a charge that the pictures were obscene, but the jury disagreed. The mayor refused to renew his license to show the pictures in the city.

* * *

George E. Watson, proprietor of the nickel show at 477 Third avenue, New York, up to April 27, when it was raided by the Children's Society, was fined \$100 in Special Sessions on May 2 on the charge of imperilling the morals of young boys.

The particular offense was that boys were permitted to witness the moving picture show called "The Great Thaw Trial." Besides Watson four boys were arrested as witnesses by Agent King, and the conviction was found

on their testimony and the pictures themselves. The boys were all under fourteen. The judges after inspecting the films, decided that two of them, that purporting to depict the drugging of Evelyn Nesbit by Stanford White and that portraying what is called the scene of the shooting of White on the roof garden, were declared to be unfit for children to see.

* * *

"Wonderland," a new moving picture theater, will be opened within the next few weeks at No. 224 South Front street, Mankato, Minn.

The theater company took possession of the building on May 1, and alterations and improvements will be commenced at once. The front will be removed and a new attractive theater front will be installed. The house will be elegantly furnished and will be a more elaborate little theater than any in the Northwest. It will give moving picture exhibitions alone, and the manager who was in the city guarantees entertainment of the most refined character. The pictures will be changed daily, instead of weekly, the new theater being on an international circuit that supplies it with many unusual advantages.

"Wonderland" will open about May 15 and will be in the ten-cent class.

* * *

Whoever imagines that moving pictures have seen their best days and should be relegated to the rubbish heap, has just another guess coming, to say the least. On the contrary, they are daily being recognized more as a means of entertainment.

There is no form of amusement in which so much capital is invested. Large and powerful companies are now to be found in all the leading cities of the world whose only business is to promote this science. The day has passed when the mere novelty of seeing a moving object in a picture was sufficient to attract an audience. Now, large corps of pantomime artists are constantly employed in the creation of "features," resulting in perfect productions, be they comic, tragic or mysterious, easily understood and enjoyed by people of all languages.

Acting before a moving picture camera is a decided boon for the artist, since the moving picture he afterward sees enables him to pick every flaw in his own work. He thus sees himself as others see him. So says the editor of Mankato Press (Minn.).

* * *

Another public amusement will be added to Elgin's list of playhouses about the middle of May by the installing of a five-cent theater by William Sechrist and Charles Oakes. These men plan to give a program of moving and illustrated songs. Three performances will be given each evening, and later matinees will be put on. They also have planned to install a penny arcade.

* * *

A moving picture theater is being installed in the store of William Dunn, at Tucson, Ariz.

Correspondence.

Opening for Piano Player and Singer.

STAR THEATER, CLEAR LAKE, IOWA, May 2, 1907.

Editor MOVING PICTURE WORLD:

Dear Sir—We want a singer and piano player combined, and will pay a good salary to the right party. Trusting that you may be able to supply us or announce this in the next issue of your valuable paper, I remain,

Respectfully,
JOHN HARTMANN,
Manager.

* * *

A Congratulatory Letter.

511 MANHATTAN AVENUE, NEW YORK CITY,
May 4, 1907.

Editor MOVING PICTURE WORLD:

New York City.

Dear Sir—As one of the pioneers in the construction of animated photographic apparatus and a reader of your very readable, able and up-to-date paper since its second issue, and also a subscriber, allow me to congratulate you upon the bold and determined stand taken by you in the establishing of an absolutely free and unrestricted publication which ought to fill a long-felt want among the fraternity of the "Living Picture World," not only from the standpoint of its brightness and intellectuality, but because of the great fact, in these days of trusts and combines, of its absolute freedom to one and all, the high and the low, the operator and the dealer, the mechanic and the barker, to not only ask for information, which I found to be so readily given, but to discuss matters of vital importance to themselves which they very often feel would be positively absurd to ask, but which are really of very vital importance, remembering that the wisest words often come not from the wisest heads. At my very pleasant interview when I called to obtain some information which you very gladly gave me, you impressed upon me three great points, viz.:

The Square Deal for Everyone.

The absolute and Positive Freedom of the Paper.

The Broad Fraternal Basis of Equality.

Also allow me to congratulate you upon the manly stand that is to be admired by all who meet you, as being the editor of the first paper devoted to the interests of the "most animated fraternity" in the entire universe, an independent paper "Par Absoluta."

Wishing your publication the most "animated success,"

Yours truly,

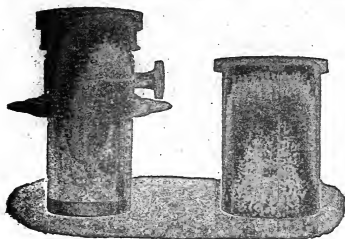
HUGH MEREDITH.

The Actograph Company find their space all too small for business and are moving to larger premises, at 52 Union square, New York.

THE EDITOR'S TABLE.

The New Polyopse Lens.

Who, among exhibitors, has not wished for a lens that will do everything in projection a lens can do, from a small to the largest size picture, and yet carry within itself every focus that is contained in a large cabinet of lenses? It has been the dream of optical workers for years, theory after theory has been advanced, but they failed in the working. All these difficulties have now been overcome, and we examined and tested a lens which



is perfect; starting first with a 15-foot picture, it was gradually decreased in size till it was about 2 feet, and at the same time showed a hymn slide to perfection.

The Polyopse Lens is a wonderful triumph in lens making. It accomplishes that seemingly impossible feat of giving a picture of almost any desired size at any regular distance from the screen. That is, with the lantern say 30 feet from the screen the size of the picture may be varied as desired from about 15 feet square to about 6 feet square, any size between these being also obtainable. In short, it combines all the properties of the $\frac{1}{4}$, $\frac{1}{2}$, 2-3 and 4-4 size lenses. It may be used at any distance from 5 to 100 feet from the screen. The method of use is extremely simple.

When used as shown on left of cut it is practically a $\frac{1}{4}$ size lens; by slipping the cell shown at right of cut over the rear of the lens, any picture within the range of a $\frac{1}{2}$, 2-3, or 4-4 size lens may be had by drawing the bellows in or out until the desired size is obtained and then focusing the lens with the rack and pinion. It gives a picture that for sharpness of focus and brilliancy of definition cannot be excelled.

For the up-to-date lanternist it is a *sine qua non*.

ROME, April 6.—The Pope and Cardinal Merry del Val and several other prelates attended an entertainment recently given by Engineer Vannucci, an employee of the vatican, who showed views of the chief cities of the United States by means of a bioscope. The pictures were mainly of New York and Washington. He explained each picture briefly. The Pope thanked the engineer warmly and said that he felt that he had almost realized his wish to visit the new world.

A distant subscriber informs us that on the night of April 4, a fire occurred in Bombay, India, at the Paris Cinematograph Company's exhibition and the tents were reduced to ashes in about fifteen minutes. It is said that the hot fragments from the arc carbon were the cause of conflagration, these igniting the loose films which were allowed to fall under the machine stand, there being no take-up device or fireproof magazine. The loss amounted to nearly \$2,500, but fortunately no personal injury was done. The proprietor of the concern is a Parisian and had a large collection of Pathe films.

* * *

Last Friday evening and Saturday afternoon, at Tremont Temple, Wakefield, Mass., Burton Holmes closed his double series of finely illustrated travel-talks with "Vesuvius and the Eruption of 1906" as his subject.

Mr. Holmes had the good fortune to sail into the Bay of Naples the day before the serious outbreak of last April began, and he was, therefore, an eye-witness of the earlier days of this awe-inspiring outburst of nature's forces. Being on the spot and with a battery of motion-pictures and other cameras, he and his fellow traveler and assistant, Mr. Depue, were enabled to record photographically the many exciting episodes of the eruption; the terror-stricken crowds of refugees, the destruction of the villages, the religious processions and ceremonials intended to put a stop to the lava flow, the torrents of molten lava and the terrific column of smoke, ashes andinders pouring from the crater of Vesuvius, all gave to Mr. Holmes exceptional opportunities for the exercise of his photographic genius.

It is needless to say that he and Mr. Depue embraced each and every opportunity, and his closing lecture is, therefore, a marvelous "scene-transference" adding to its travel-interest an historic value as a record of the greatest eruption which has occurred at Vesuvius in the last century.

* * *

That the amusement field of Wilkesbarre must be an attractive one to many outside promoters has been evidenced on several occasions in the recent past. For several days a representative of a Pittsburg amusement syndicate has been in the city looking over the field for a suitable location for an amusement enterprise of considerable magnitude. If successful in obtaining a site suitable for the purpose, Pittsburg and local capital will be combined in a handsome brick pavilion of about the same proportions as one now in operation in the Smoky City. The basement provides well-lighted quarters for billiard rooms and bowling alleys, the ground floor is equipped for roller skating, and the second floor is so arranged that it may be used for vaudeville, a dancing pavilion and the near the entrance will contain a section devoted to cinematoscope and phonograph entertainments. Options on two sites have already been taken, one on Northampton and a second on Washington street, and both the local promoters and those in Pittsburg give assurances that the enterprise will be a certainty before next fall.

NEW
FILMTHIS
WEEK

GAUMONT FILMS

The Hundred Dollar Bill

or The Tramp Couldn't Get it Changed
A GREAT COMEDY SUBJECT
LENGTH 800 FEET—PRICE, \$96.00

DESCRIPTION

This film opens with an attack by foot-pads on a gentleman and his wife returning from the theatre. As the man is being overpowered, a tramp appears unexpectedly on the scene carrying a big stick, which he uses to such good effect that he puts the robbers to flight. The victims of the thieves feel extremely grateful, and the husband rewards the tramp with a One Hundred Dollar Bill.

The tramp almost faints with joy at the unexpected good fortune. Visions of square meals, good beds, high living, pass through his brain. He had never before realized that there was so much money in the world.

Early next morning he goes to a first class restaurant, and is served with suspicion. When he gives the waiter the bill in payment, the man staggers, and after a moment's absence returns to say that the house cannot change it.

When he next offers his bill the proprietor sends for the police and he is arrested. After explaining to the magistrate how it was obtained, the hundred dollar bill is returned to him and he is released with a warning.

Despairing because he cannot obtain change for the bill, he passes dejectedly along a stream in which a man is disclosed bathing. The tramp has a brilliant idea—the man's clothes are lying on the bank; the tramp takes them and leaves his rags behind.

Once more a restaurant; but now, attired like a gentleman, self-confidence in his face and contentment on his brow, he eats a leisurely meal and smokes a good cigar, knowing that his appearance will at last warrant the changing of the one hundred dollar bill.

But alas! when the waiter comes to collect every pocket is searched and emptied, but no one hundred dollar bill is found and the rejuvenated hobo remembers at last that he left the money in his old clothes.

In the meantime the swimmer goes ashore, and is astounded at the metamorphosis of his clothes. Finally he departs in anger to the nearest police station. He complains to the judge, and is at the point of showing him the one hundred dollar bill which was found in the tramp's clothes, when the hobo is himself brought in, arrested for beating a restaurant.

The ex-swimmer recognizes his clothes upon the tramp and explanations follow. The judge fines the tramp ten dollars for his offence and takes it out of the one hundred dollar bill, giving ninety dollars in small change to the delighted hobo, who departs with his original clothes.

Kleine Optical Co.
52 STATE ST. 662 SIXTH AVE.
CHICAGO, NEW YORK

Film Review.

Gaumont-Kleine Optical Co.

THE \$100.00 BILL.

A gentleman and his wife are observed coming down the road, by side of a fence. Two foot-pads appear on the scene and observe them; they draw back, not having been observed by the two pedestrians (who are absorbed in themselves), and a turn in the road hides them from view. When the couple reach the bend one foot-pad darts forward and throws a large handkerchief over the head of the gentleman, tightening it at his throat, while the other seizes the wife; both are being overcome by the foot-pads and borne to the ground. Suddenly a tramp appears on the scene; taking in at a glance the situation, he belabors the foot-pads with a stout stick he carries, with such good effect that they are glad to beat an ignominious retreat. The gentleman and wife are grateful for the timely aid of the tramp, whom they profusely thank and reward him with a \$100.00 bill. Shaking him by the hand they depart, leaving the tramp full of astonishment at his good fortune. His amazement at the largeness of the bill gradually changes to one of delight. He carefully finds a place of security in his ragged coat, puffs out his chest and walks off quite elated.

His troubles now commence. He calls at a wayside inn and is served with light refreshment; in payment he tenders the bill; the lady declares she cannot change it, and he goes off without paying for what he had consumed. He next tries a grocery store, but with no better luck, the proprietor cannot change it. He next enters a high-class restaurant, where the waiter eyes him with suspicion but serves him with a sumptuous repast, which he eats with great relish. Preparing to depart, he asks for his bill, which the waiter very dubiously presents. With a great flourish the tramp produces, to the astonishment of the waiter, the \$100.00 bill which he offers in payment. The waiter cannot believe his eyes, and goes off, and excitedly calls the proprietor who, on understanding the situation, becomes suddenly suspicious and sends the waiter for the police. To while away the time in the interval he accepts a cigar from the tramp, also drinks with him. The police now appear; the proprietor hands the tramp over to them as a suspicious person and, despite his protests of innocence, they take him before a magistrate; who, after listening to his story, and there being no evidence to the contrary, dismisses him.

The tramp, finding all hopes of cashing the \$100.00 bill gone, walks dejectedly down the street; turning down a by-path, he finds himself on the banks of a stream in which a bather is disporting himself. The bather's clothing lies on the bank and attracts the attention of the tramp who, conceiving a way of changing his bill, takes the clothes of the bather, leaving his own in their place. Making his way to a secluded corner of a bridge and side walk of the river, he dons the clothes and swaggers off. In his now respectable appearance, he goes to the

restaurant where he first tried to cash the bill. The waiter does not recognize him and serves him with the best the house affords. About to leave the tramp searches his pockets for the \$100.00 bill, turning everything inside out in his eagerness to find it. After emptying the pockets of their contents, which he strews about the floor, he fails to find the bill. He calls the waiter to him and explains the situation to him. The waiter summons the proprietor who, not relishing the loss of the cost of the dinner, and thinking it is done for the purpose of getting a meal free, calls the police and gives the tramp in charge.

In the meantime, the bather, getting tired, comes out of the water, finds his clothes gone and in their place a bundle of rags. He tries to cover his nakedness therewith and hurries off to the magistrate, to whom he explains his plight, exhibiting the rags of the tramp and the \$100.00 bill he had found in the coat, fully believing it to be a counterfeit. At this juncture the police arrive with the tramp. Mutual recognition of the clothes take place. The bather accuses the tramp of stealing his clothes. The tramp willingly changes garments, again resuming his old coat and the \$100.00 bill, which he is overjoyed to regain. Explanations follow and the magistrate fines the tramp \$10.00 for what he had done. He hands the \$100.00 bill to pay the fine, receiving the change in \$10.00 bills; and with \$90.00 in his possession, with which he will have no further troubles about the change, he goes on his way rejoicing.

Situations Wanted.

Names, addresses and references of these operators are on file in the office of the Moving Picture World. No charge made for registration, and letters addressed to any one in our care will be forwarded.

1. OPERATOR, 40 years of age, married; expert in all branches; salary, \$25.00. Prefers New York. Has machine and pianist extra by arrangement.
4. OPERATOR OR MANAGER, age 36, married; well recommended; salary, \$20.00; New York or Pennsylvania.
6. EXPERT ELECTRICIAN AND OPERATOR, 3 years experience; salary, \$25.00; age 19; single; Central States.
8. OPERATOR, age 23, single; Powers and Edison machine salary, \$15.00; will travel.
11. OPERATOR, used to all machines, age 23, married, to sires position; salary, \$25.00; New York and New Jersey.
12. OPERATOR with machine and stereophones, age 23, single, 3 years experience, prefers Canada, salary \$18.00.
14. MANAGER, promoter and moving picture operator, with position or partnership, has money to back up business.
15. YOUNG MAN, age 20, single, practical electrician, with position as operator, Edison or Power's machine; understands oxy-hyd. gas. Will travel, New York, Pennsylvania, New Jersey and Ohio, or settle permanently around New York City. Salary, traveling, \$12.00 and all expenses, or \$16.00-\$18.00 permanent. Proficient for vaudeville theater.
16. OPERATOR, 21, single, proficient in electrical work, salary, \$25.00. Central States preferred.
17. OPERATOR, age 40, married; has double stereophones and moving picture machine; capable, efficient, abstainer; salary, \$35.00; any locality.
18. ELECTRICIAN OPERATOR, well recommended; age 23, single; salary, \$18.00; Wisconsin, Illinois or Michigan.
19. OPERATOR, all machines; age 24, married; salary, \$20.00; Middle West States.
20. OPERATOR, well recommended; age 29, married; \$20.00 to \$30.00 per week; uses all machines; prefers the Middle States.

THE BUYERS' GUIDE.

Films.

MANUFACTURERS.

American Biograph Co., 11 E. 14th st., New York.
 American Viagraph Co., 116 Nassau st., New York.
 Edison Mfg. Co., 3 J. Union st., New York.
 Edison Bros., 21 S. 8th st., Philadelphia, Pa.
 Edison Bros., 10 E. 14th st., New York.
 Edison Bros., 790 Third St., San Francisco, Cal.
 Edison Polygraph Co., 41 Peck court, Chicago, Ill.
 Edison Mfg. Co., 112 E. Randolph st., Chicago, Ill.

DEALERS.

Acme Exchange, 133 Third ave., New York.
 American Film Co., 87 E. Washington st., Chicago, Ill.
 American Exchange, 630 Halsey st., B'klyn., N. Y.
 American Film Exchange, 605 Washburn Bldg., Pittsburgh, Pa.
 Edison Bros., 122 Randolph st., Chicago, Ill.
 J. H. Buckwalter, 713 Lincoln ave., Denver, Colo.
 Chicago Projecting Co., 225 Dearborn st., Chicago, Ill.
 H. C. Cune, Los Angeles, Cal.
 T. Crawford Film Exchange, 14th and Locust sts., St. Louis, Mo.
 J. Davis, Davis Bldg., 247 Fifth ave., Pittsburgh, Pa.
 Edison Mfg. Co., 304 Washburn ave., Chicago, Ill.
 Enterprise Optical Co., 154 Lake st., Chicago, Ill.
 E. H. B. Co., 608 Olive st., St. Louis, Mo.
 German-American Cine. and Film Co., 109 E. 12th st., New York.
 Harsh & Co., 809 Filbert st., Philadelphia, Pa.
 H. Howard, 456 Washington st., Boston, Mass.
 L. Hull & Co., 205 E. 57th st., Chicago, Ill.
 International Co., 41 E. 21st st., New York.
 J. J. O'Connell Co., 54 State st., Chicago, Ill.
 J. L. Lohm, 21 S. 8th st., Philadelphia, Pa.
 J. M. Melton, 204 E. 12th st., St. Louis, Mo.
 The Cinematograph Co., 42 E. 23d st., New York.
 W. S. Vandewater Co., 1123 Third ave., New York.
 W. Robertson, 407 Park Row Bldg., New York.
 Western Film Exchange, 146 W. 5th st., Cincinnati, Ohio.
 W. Swab & Co., 338 Spruce st., Philadelphia, Pa.
 Williams, Browne & Earle, 918 Chestnut st., Philadelphia, Pa.

RENTERS.

American Film Exchange, 605 Washburn Bldg., Pittsburgh, Pa.
 Benjamins, 107 Fillmore st., San Francisco, Cal.
 Cinema Film Exchange, 564 Washington st., Boston, Mass.
 Edison and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
 Edison Supply Co., 114 N. Edwards st., Kalamazoo, Mich.
 Chicago Film Exchange, 120 E. Randolph st., Chicago, Ill.
 International Film Exchange, 141 E. 23d st., New York.
 Detroit Film Exchange, Telegraph Bldg., Detroit, Mich.
 H. C. Cune, Los Angeles, Cal.
 E. Greene, 22 Tremont st., Boston, Mass.
 H. Howard, 456 Washington st., Boston, Mass.
 Ocean Film Exchange, 99 Madison st., Chicago, Ill.
 Edison Mfg. Co., 41 E. 21st st., New York.
 Edison Optical Co., 52 State st., Chicago, Ill.
 E. H. B. Co., 608 Olive st., St. Louis, Mo.
 Edison Film Service, 167 Dearborn st., Chicago, Ill.
 H. H. Hovers, 123 W. 27th st., New York.
 H. H. Hovers & Co., 83 Madison st., Chicago, Ill.
 Edison Bros., 10 E. 14th st., New York.
 Edison Bros., 116 Turk st., San Francisco, Cal.
 Edison Film Renting Bureau, 62 N. Clark st., Chicago, Ill.
 Edison Moving Picture, 1063 Broadway, Oakland, Cal.
 H. Paley, 40 W. 28th st., New York.
 Edison Exchange, 112 E. Randolph st., Chicago, Ill.
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 W. Robertson, 407 Park Row Bldg., New York.
 Western Film Exchange, 146 W. 5th st., Cincinnati, Ohio.
 K. S. Koor & Co., 62 N. Clark st., Chicago, Ill.
 International Film Exchange, 106 Franklin st., Chicago, Ill.
 H. H. Swanson & Co., 79 S. Clark st., Chicago, Ill.
 Edison Film Co., Masonic Temple, Chicago, Ill.
 21st Century Optoscope, 91 Dearborn st., Chicago, Ill.
 S. Film Exchange, 59 Dearborn st., Chicago, Ill.

Stereopticons.

Chas. Bessler Co., 251 Centre st., New York.
 Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
 Chicago Film Exchange, 120 E. Randolph st., Chicago, Ill.
 Edison Bros. Optical Co., 608 Olive st., St. Louis, Mo.
 Waldo L. Isaacs, 81 Nassau st., New York.
 C. B. Kleins, 662 Sixth ave., New York.
 S. Lubin, 21 S. 8th st., Philadelphia, Pa.
 Minneapolis Tribune & Chicago, Ill.
 McAllister, 49 Nassau st., New York.
 McIntosh Stereopticon Co., 37 Randolph st., Chicago, Ill.
 Moore, Bond & Co., 104 Franklin st., Chicago, Ill.
 Pioneer Stereopticon Co., 237 E. 41st st., New York.
 Riley Optical Lantern Co., 23 E. 14th st., New York.
 Stereopticon Film Exchange, 106 Franklin st., Chicago, Ill.
 Lewis Swab, 336 Spruce st., Philadelphia, Pa.

Moving Picture Machines. AND SUPPLIES.

Acme Exchange, 133 Third ave., New York.
 J. H. Buckwalter, 713 Lincoln ave., Denver, Colo.
 Chicago Film Exchange, 133 S. Clark st., Chicago, Ill.
 Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
 Central Supply Co., 114 N. Edwards st., Kalamazoo, Mich.
 C. B. Kleins & Co., 141 E. 23d st., New York.
 E. H. B. Co., 608 Olive st., St. Louis, Mo.
 Edison Mfg. Co., 31 Union st., New York.
 Edison Bros. Optical Co., 304 Washburn ave., Chicago, Ill.
 Enterprise Optical Co., 154 Lake st., Chicago, Ill.
 E. H. B. Co., 608 Olive st., St. Louis, Mo.
 German-American Cine. and Film Co., 109 E. 12th st., New York.
 Harsh & Co., 809 Filbert st., Philadelphia, Pa.
 Wm. H. Harvill, 88 S. State st., Chicago, Ill.
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 C. B. Kleins, 662 Sixth ave., New York.
 S. Lubin, 21 S. 8th st., Philadelphia, Pa.
 McIntosh Stereopticon Co., 37 Randolph st., Chicago, Ill.
 Wm. H. Harvill, 88 S. State st., Chicago, Ill.
 N. Power, 117 Nassau st., New York.
 Pittsburgh Calcium Light Co., 515 First ave., Pittsburgh, Pa.
 D. W. Robertson, 407 Park Row Bldg., New York.
 Selig Polyscope Co., 41 Peck court, Chicago, Ill.
 W. Swab & Co., 338 Spruce st., Philadelphia, Pa.
 Wm. H. Swanson & Co., 79 S. Clark st., Chicago, Ill.
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 20th Century Optoscope Co., 2 W. 14th st., New York.
 Williams, Browne & Earle, 918 Chestnut st., Philadelphia, Pa.

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Boswell Mfg. Co., 122 Randolph st., Chicago, Ill.
 Chicago Film Exchange, 120 E. Randolph st., Chicago, Ill.
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 Eugene Cine Co., 39 Dearborn st., Chicago, Ill.
 K. S. Koor & Co., 62 N. Clark st., Chicago, Ill.
 S. Lubin, 21 S. 8th st., Philadelphia, Pa.
 Selig Polyscope Co., 41 Peck court, Chicago, Ill.
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 DeWitt E. Wheeler, 120 W. 35th st., New York.

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 Carls Electric Mfg. Co., 218 N. Ashland ave., Chicago, Ill.
 Cincinnati Calcium Light Co., 108 Fourth st., Cincinnati, Ohio.
 Coleman & Newton, 237 E. 41st st., New York.
 Edison Bros. Optical Co., 608 Olive st., St. Louis, Mo.
 Globe Electric Co., 419 W. 42d st., New York.
 Wm. H. Harvill, 88 S. State st., Chicago, Ill.
 Indianapolis Calcium Light Co., 116 S. Capital ave., Indianapolis, Ind.

New York Calcium Light Co., 410 Bleeker st., New York.
 New York Calcium Light Co., 309 S. 51st st., Philadelphia, Pa.
 Philadelphia Calcium Light Co., 661 Commerce st., Philadelphia, Pa.
 Pittsburgh Calcium Light Co., 515 First ave., Pittsburgh, Pa.
 St. Louis Calcium Light Co., 516 Elm st., St. Louis, Mo.
 Nelson Weeks, 217 William st., New York.
 Windhorst & Co., 104 N. 12th st., St. Louis, Mo.

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 F. B. Haviland Publishing Co., 125 W. 37th st., New York.
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 Mills Music Publishing Co., 28 W. 29th st., New York.
 New York Music Publishing House, 1433 Broadway, New York.
 Jerome K. Remick & Co., 45 W. 28th st., New York.
 Maurice Shapiro, Broadway and 39th st., New York.
 Joseph W. Stern Co., 102 W. 38th st., New York.
 Harry Von Tilzer Co., 37 W. 28th st., New York.
 M. Witmark & Sons, Witmark Bldg., 144-146 W. 37th st., New York.

Condensers and Lenses.

Kahn & Co., 194 Broadway, New York.
 Chas. E. Harris, 32-33 W. 11st st., New York.
 Kleine Optical Co., 52 State st., Chicago, Ill.

ANSWERS TO CORRESPONDENTS.

WILLIAMSON BUCKMAN.—Thanks for clippings and information; it is much appreciated.

G. F. C. writes: I am a good amateur lantern slide maker, and am thinking of taking it up as a profession. (1) Which is the best process? (2) What are the best plates on the market? (3) What do you consider the best lens to use for all-round work—that is, to take life models in the open and to use for the slides? (4) What cameras would you advise me to get, for field and market work? (5) What negatives alter? (6) In reply: (1) We have always held the opinion that the wet collodion process is by far the best, and do not see any reason to alter it. (2) This is a matter of individual opinion; each maker claims his are best, and after users have become accustomed to a certain brand, they are the best. Try Seids; they are full of latitude and worked well in our hands. (3) and (4) Cooke lens, Series 111, or V., by all means. We use a 6 1/2 x 4 1/2 on an 8 x 10 camera, and find it everything we want for the field. Using it on an enlarging and reducing camera it answers every purpose, for reducing from the 8 x to negative (or smaller sizes if used) or enlarging from small negatives up to 8 x 10 transparencies for the window. Your other question is answered by mail.

J. STUTTS.—(1) No. (2) Write advertisers. (3) No. (4) Yes.

NEMO.—Your letter is just a little too personal, but if you will allow it to go over your signature, we will publish it. Anonymous correspondence of this nature we wish to avoid.

J. F. B. W.—You are quite correct in your surmise; the paper is owned and controlled by the firms you name. We may publish the inside workings in a short while. He is only a schoolboy vet.

G. S.—We are sorry if your summing up gave you offense, but it is entirely unbiased. If you can show us any way out of the difficulty, we will give full publicity to your letter. 1, 2, 3, 4, 6, 8 are decidedly infringements; 5, 7 are doubtful, but it is a 100 to 1 shot, they do also.

New Films.

BIOGRAPH.

The Tenderloin Tragedy.....	481 ft.
Crayon.....	428 ft.
Jamestown Exposition.....	400 ft.
The Fencing Master.....	400 ft.
The Truants.....	638 ft.
Mr. Hurry-Up.....	625 ft.
Trial Marriages.....	705 ft.
The Lighthouse.....	528 ft.
Drunken Matrimonies.....	702 ft.
Married for Millions.....	751 ft.

EDISON.

Daniel Boone; or Pioneer Days in America.....	1000 ft.
Teddy Bears.....	935 ft.
Trip Through Yellowstone.....	735 ft.
Honeymoon at Niagara Falls.....	1000 ft.
Getting Evidence.....	930 ft.
Scenes and Incidents, U. S. Military Academy.....	345 ft.
The Vanderbilt Cup.....	400 ft.

GAUMONT.

Clowns and Statues.....	400 ft.
The Stolen Bride.....	684 ft.
My Servant is a Jewel.....	507 ft.
The Smugglers.....	200 ft.
Disturbing His Rest.....	407 ft.
New Toboggan.....	250 ft.
Curfew Shall Not Ring To-night.....	750 ft.
Parody on Toreador.....	107 ft.
First Dinner with Father-in-Law.....	314 ft.
Filting on the Sands.....	167 ft.
Napoleon and Sentry.....	213 ft.
Take Good Care of Baby.....	454 ft.
The Carving Doctor.....	594 ft.
The Bad Son.....	470 ft.
The Terrorist's Remorse.....	310 ft.
Chasing a Sausage.....	310 ft.
Reformation.....	310 ft.
When Stormy Winds do Blow.....	310 ft.

HALE TOUR FILMS.

C. B. KLEINE.

Street in Tokio.....	65 ft.
Street in Canton.....	114 ft.
Passing Trains.....	65 ft.
Ascending Mount Pilatus, Switzerland.....	508 ft.
Ceylon.....	311 ft.
Market at Hampt.....	82 ft.
Street in Lourdes.....	98 ft.
Ascending Mount Zarrat.....	104 ft.
Descending Mount Zarrat.....	131 ft.
Vesuvius.....	121 ft.
Across the Alps.....	164 ft.
Street in Agra.....	98 ft.
Street in Frankfurt.....	82 ft.
Engadin, Switzerland.....	82 ft.

LUBIN.

Salome.....	400 ft.
A Thrilling Detective Story.....	425 ft.
Good Night.....	65 ft.
Bank Defaulter.....	1000 ft.
How to Keep Cool.....	310 ft.
Whale Hunting.....	500 ft.

MELIES.

The Mischievous Sketch.....	243 ft.
Rogues' Tricks.....	265 ft.
Mysterious Retort.....	200 ft.
The Witch.....	820 ft.
Seaside Flirtation.....	238 ft.
The Merry Frolics of Satan.....	1050 ft.
The Roadside Inn.....	230 ft.
Soup Bubbles.....	430 ft.
A Spiritualistic Meeting.....	250 ft.
Punch and Judy.....	140 ft.

MILES BROS.

Chef's Revenge.....	235 ft.
Wizard's World.....	350 ft.
Salor's Return.....	535 ft.
A Mother's Son.....	309 ft.
Knight Errant.....	421 ft.
Catch the Kid.....	270 ft.
Cambridge-Oxford Race.....	450 ft.
The Naval Nursery.....	400 ft.
Cheap Skate.....	208 ft.
True Till Death.....	494 ft.
Polar Bear Hunt.....	622 ft.
Conjuror's Birthday.....	393 ft.
O'Brien-Burns Fight.....	8000 ft.
Gans-Nelson Fight.....	5000 ft.
Indian Basket Weavers.....	5000 ft.

PATHE.

Tragic Rivalry.....	298 ft.
Wonderful Flames.....	246 ft.
Amateur Photographer.....	246 ft.
Herring Fishing.....	656 ft.
Golden Beetle.....	164 ft.
Japanese Women.....	410 ft.
Boxing Matches in England.....	270 ft.
The Baby's First Outing.....	475 ft.
From Jealousy to Madness.....	500 ft.
A Military Prison.....	820 ft.
Pompeii.....	541 ft.
Picturesque Canada.....	410 ft.

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Girl from Montana.....	300 ft.
Foxy Hoboes.....	300 ft.
When We Were Boys.....	415 ft.
The Grafters.....	535 ft.
The Tramp Dog.....	550 ft.
Who Is Who?.....	300 ft.
Female Highwayman.....	910 ft.
Dolly's Papa.....	285 ft.
Trapped by Pinkertons.....	750 ft.
Sights in a Great City.....	475 ft.
The Tomboys.....	525 ft.
The Serenade.....	500 ft.

CHAS. URBAN TRADING CO.

URBAN-ECLIPSE.

The Park-Keeper.....	310 ft.
Servant's Revenge.....	567 ft.
A Pig in Society.....	167 ft.
Great Boxing Contest for Heavy-weight Championship of England (Genuine).....	547 ft.
Artist's Model.....	484 ft.
Miss Kellerman.....	160 ft.
Baby's Peril.....	160 ft.
An Early Round with the Milkman.....	400 ft.
Quaint Holland.....	345 ft.
Wonders of Canada.....	784 ft.
His First Camera.....	284 ft.
Conjuror's Pupils.....	400 ft.
Trip to Borneo.....	400 ft.
The Dolomites.....	534 ft.
Is Marriage a Failure?.....	374 ft.
Traveling Menagerie.....	640 ft.
Flashes from Fun City.....	427 ft.
Puck's Pranks on Suburbs.....	427 ft.
Father! Mother Wants You.....	427 ft.
The Vacuum Cleaner.....	427 ft.

VITAGRAPH.

Amateur Night.....	500 ft.
The Hero.....	250 ft.
Retribution.....	770 ft.
The Bel of the Ball.....	475 ft.
A Curious Dream.....	300 ft.
The Spy.....	600 ft.
The Haunted Hotel.....	500 ft.
Fun in a Fotograf Gallery.....	785 ft.
The Bad Man.....	650 ft.
Mechanical Statue.....	650 ft.
Genius Servant.....	450 ft.
Poul Play.....	575 ft.
A Mid-Winter Night's Dream.....	600 ft.

WILLIAMS, BROWN & EARLE.

The Busy Man.....	525 ft.
The Fishing Industry.....	400 ft.
Father's Picnic.....	256 ft.
Drink and Repentance.....	576 ft.
Quarter Day Conjurings.....	484 ft.
Bakir and Footpad.....	287 ft.
She Would Sing.....	235 ft.
Signal Man's Son.....	345 ft.
Horse Stealers.....	346 ft.
Foiled by a Woman.....	484 ft.
Slippery Jim, the Burglar.....	220 ft.
Black Beauty.....	475 ft.
After the Matinee.....	345 ft.
Race for a Kiss.....	228 ft.
Up-to-Date Studio.....	125 ft.

Film Review.

THE TENDERLOIN TRAGEDY.

The story, based on an actual occurrence, depicts the gay life along the "Great White Way" of New York. The principal character is an elderly merchant, whose son is a physician. The old gentleman, on account of his wife's ceaseless chatter and objections to his smoking or taking a drink at home, is forced to seek these pleasures outside, and so we find him spending his evening in one of the well-known clubs in the company of a couple of chorus girls. A supper is served in one of the private rooms, and after indulging freely in champagne, the trio become very hilarious. This is too swift a pace for the old gentleman and he falls, a victim of heart disease. A hurry call for a doctor brings the young son, who has stopped at the same cafe for refreshments on his way home. While the climax is tragic, the film abounds in comedy situations, which enliven the subject.

CRAYON.

Here, indeed, is a novelty. It is a very funny film, showing a well-known cartoonist at work in his studio. All of the drawings are extremely comic and are drawn with lightning-like rapidity. He also shows how a few strokes added to an already finished picture will change the entire tone of the subject.

JAMESTOWN EXPOSITION.

By virtue of special concession the Biograph Company have secured a series of the most interesting scenes of the opening ceremonies of this great tri-centennial. The film opens with a splendid picture of President Roosevelt and family arriving at Discovery Landing. They walk directly toward the camera, giving a close view of all. In the group are recognized, besides the President, Mrs. Roosevelt, Major-General Grant, Rear Admiral Evans, Lieutenant Fitzhugh Lee, Wm. Loeb, Jr., Miss Ethel Roosevelt, young Archie and Quentin. Following come the naval and military representatives of thirty-seven nations, the most remarkable gathering ever photographed. The final scene shows President Roosevelt making the opening address, at the finish of which he turns and presses the electric button which started the giant show in motion.

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EVERYTHING IN SUPPLIES**C. B. KLEINE, 662-664 Sixth Avenue**
Send for Catalog F. New York.**Why He Could Not Keep His
Employees.**

He adopted slave-driving methods.

He took no interest in their welfare.

He was arbitrary, capitious and unjust.

He always appealed to the worst in them, instead of the best.

He considered that their entire salaries were in their pay-envelopes.

His policy was to get the most work out of them for the least wages.

He regarded them merely as a part of the machinery of his business.

He resented the idea that his employees should share in his prosperity.

He used them as safety valves to vent the spleen of his dyspeptic moods.

He humiliated his employees by rebuking them in the presence of others.

He never trusted them, but always held suspicious thoughts toward them.

He killed their enthusiasm by finding fault and never praising or appreciating them.

He tried to make them feel that neither he nor his business owed anything to them.

He regarded suggestions from them for improvements in his business as impertinences.

He stifled ambition by treating the painstaking and the conscientious, the careless and the shifty alike.

He never asked himself, "What is the matter with me?"

He constantly made them work overtime without remuneration, but if they were a minute late they were fined.—Success.

OPERATORS by their subscriptions appreciate our efforts. Are you among our friends? No! Well hustle into camp. \$2.00 admission.**NEW FILMS****URBAN-ECLIPSE****Chas. Urban Trading Co.****THE PARK KEEPER (Comedy)****310 feet****GREAT BOXING MATCH**Between Gunner Moir and Tiger Smith for
championship of England, with winner in his
training quarters**550 feet****A PIG IN SOCIETY (Comedy)****167 feet**

For the convenience of our eastern customers, we have opened an office, principally for the sale of films, in New York City at the address given below. The latest subjects will be found in stock.

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As our standing orders for European films are far in excess of our first shipments, we have cabled for more copies of many of the following. All subjects re-ordered will be held till second shipment arrives. Place your order now and be supplied from first distribution.

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Romany's Revenge (Very Dramatic).....300ft.
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Boss Away, Choppers Play (Fantastic Comedy).....120ft.
Chef's Revenge (Fine Comedy).....236ft.
Wizard's World (Comic Trick).....350ft.
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Moving Picture World

The only Independent Weekly Journal published in the interests of Manufacturers and Operators of Animated Photographs and Cinematograph Projection, Illustrated Songs, Lantern Lectures and Lantern Slide Makers

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EUROPEAN AGENTS:

INTERNATIONAL NEWS COMPANY
Brems Building, Chancery Lane, London, E. C.

Editorial.

The Operators League.

The replies we have received to our editorial on the above subject encourages us to offer a scheme for the approval of our correspondents, and others of our readers who may fall into line to make the League a success. We would like to get a meeting of those interested, that by an exchange of ideas some practical work could be accomplished, but as the operators are too far apart for such a meeting to take place, we must perforce resort to our columns for the elucidation of ideas and suggestions. So come, now, let us reason together, and try to find out what is needed, and how best to supply that need.

We clip the following from some of the letters we have received:

"An Operators' League is a good idea, and if care is made in the selection of members, testing applicants, and verifying their credentials, giving a diploma of experience, and a badge, it ought to go. Of course every applicant should be willing to pay for this privilege. I enclose my application form, and \$5.00 to cover all expenses. My experience commenced in 1886, and have used Edison and Powers machines. J. K."

"Wish to register as a Moving Picture Operator. Started with the Muto and Biograph Company in 1889; next with the Kinetograph Company. Have operated the Big American Biograph, closed with it in Los Angeles in 1903. Took up small hand machines. The English Bioscope, the Edison and the Powers Camera-graph. J. E. D."

"Think your League is fine. It ought to unite the fraternity of M. P. O. as nothing before has done. Keep out skimps and boys. Make a reasonable fee for examination, and let the certificate show qualifications and be a guarantee of standing. W. H. J."

"I like the suggested union of M. P. Os. Its what we boys want. Something to give us a respectable standing. Doctors, lawyers dentists and others have their certificates and degrees. Why not the boys behind the machine? We have to work hard enough, and hold the people's lives in our hands same as the engine driver on the R. R. or any other old place. Make us fellows of the Fraternal Order of Moving Picture Operators of the United States of America. Give us our money's worth every time, and we can do something then. I've been on the road, with tent and wagon shows, in churches and Masonic lodges for the past fifteen years, and appreciate a good thing when I see it. D. F. A."

"I suggest you get different colored papers printed, so that we will know the quality of the holder of them. For operators over fifteen years a red color; ten years and under fifteen; blue color; five years and under ten, yellow color, and green for those under five years.

"C. E. F."

"I'll do all I can to get members and help the cause for the improvement of the profession. It's O. K., that idea of yours. Send me a certificate along. Here's \$2.00 to pay for it. I'll get it framed when it comes. L. W."

"Best wishes for success of League. I'm in for one. Send me full particulars. W. R."

"Every success for your bright and sensible little paper. If the League is half as energetic and does as much good it will be bully. Count me on the wagon. B. H."

One or two suggestions in the above letters are worth carrying out, and we will try to please all. G. K.'s letter is sensible and practicable. The \$5.00 are returned.

D. F. A. is facetious, but there is a germ of good in his letter, although the letters for title are too many. L. W. is in too great a hurry. \$2.00 returned.

We are now preparing a series of questions of a technical nature based upon the laws regulating the Boards of Electricity, Fire Underwriters and Electrical Workers' Union. These questions will occupy two sheets of foolscap, and fully test the capacity of the applicants who will be required to furnish three recent testimonials of character and fitness, in addition to which his present employer will countersign the question sheet. A diploma will then be granted to the applicant, stating on the face of it his full qualifications. In addition, a button, or pin, will be struck off in various kinds of metal.

For operators who have seen fifteen years and upwards of service, a gold button.

For ten years and up to fifteen, a silver and enamelled button.

For five years and up to ten, a plain silver button.

Under five years, a gun metal button.

The matter of fees or dues can be left till later. A few interested operators in New York have expressed their willingness to act as a preliminary committee, in conjunction with the dealers and managers who are well known to the profession throughout the States.

Is this a good augury?

Now, Mr. Operator, send your approval, or disapproval of the above outline of organization, stating fully and frankly how you think it will work in your own interests, giving suggestions for name, design for button and rules for working. In the multitude of counselors there is wisdom, and we welcome full and free discussion of the subject.

We haven't got that Two Dollars for a subscription yet.

Directory.

In response to our request for names, some 2,500 have been sent us, and these added to those we already have form a goodly list. Singers, lanternists, lecturers, slide makers, moving picture operators, models for animatography are all included. We tender our thanks to those who have so well responded to our request. But, like Oliver Twist, we still want more; we have not yet reached the 15,000 limit. We still wait your list. What's that? You'll send it on in a day or two. Thanks! Much obliged!

The Elevation of Vaudeville.

From the humble origin of the crude varieties of a few years ago vaudeville has advanced by gigantic strides to the very front rank of high-class amusement, and from its beginning, with a few obscure performers, now includes many of the most talented and accomplished men and women on the American stage, who present acts of superior refinement and elegance which compares favorably with the best theatrical efforts yet produced, and which represent a degree of talent and ability second to none displayed on the so-called "legitimate stage."

Another delightful feature of vaudeville is the fact that each act is a complete performance in itself, and that no matter at what stage of the progress of the entertainment one arrives at the theater, the portion of the performance yet to come is absolutely complete. The fact has made vaudeville the popular fad of society, for the reason that after a late dinner, when perhaps the regular dramatic productions are well under way, a fully satisfactory visit to vaudeville may be made and an ample number of pleasing acts enjoyed. Salaries far in excess of those offered by other lines of the histrionic art are paid the stars, and \$1,000 per week is a by no means uncommon figure for artists of especial ability and prominence. Vaudeville offers in a condensed form the best and most alluring attractions the amusement world has to offer. They are presented in the most attractive possible style and under the most comfortable and satisfactory conditions to the audience. These facts no doubt account for the extreme and growing favor of this most popular form of entertainment, which to-day stands foremost in elegance and merit among the many and varied features of the amusement world, together with the motion picture film and the illustrated song, without which no vaudeville company would think of appearing, adds to its attractiveness. Last, but not least, the fact that it is presented in the very best possible style at popular prices is also an attractive factor, which has aided largely in building its popularity.

Coloring Lantern Slides and Transparencies.

E. J. WALL.

I know that to many the suggestion of painting a lantern slide will not only at once raise the thought that they are unable to use a brush at all, but also that a painted slide is abhorrent. This may be so, but any one who has seen the exquisitely colored Japanese slides must admit that they are not only artistic but extremely pleasing. The particular method adopted by the Japanese is a secret, but the slides, while possessing all the fidelity of a photograph, seem to be nothing more than colors, it is only here and there that one can detect anything like a photographic basis.

In the first place, black-toned lantern plates should be used, fully exposed and developed with a metol developer only just long enough to bring out the whole of the image—density is not required. After fixation and thorough washing, the slide should be laid film down on a sheet of opal glass or white paper, or even the bottom of a clean porcelain developing dish will do; naturally, whichever be used, it must be well wetted to prevent the gelatin film sticking. If there is any shadow density, or the image is more than a bare ghost, it must be reduced with a reducer, such as ammonium persulphate, till the density is reduced and nothing but a very faint ghostlike image is left. Then, after washing and drying, the slide is ready for painting.

The colors to be used are the special aniline colors as now sold by many firms for this and postcard coloring. I prefer to use the dry dye and make my own stock solutions, which are saturated solutions in distilled water; as very small quantities of the dyes are required, a one-half ounce of stock solution will last for a very long time. The medium is a solution of gum arabic; the finest white pieces should be used, and they should be rinsed with water to free them from adherent powder or dirt. The formula for this solution is:

Gum arabic	$\frac{1}{2}$ ounce.
Glycerin20 minims.
Carbolic acid1 minim.
Distilled water2 ounces.

Suspend the gum in a small muslin bag at the top of the water, and leave till dissolved; do not press out the muslin, as this retains the dirt. Leave the bottle to stand for two or three days till the sediment has settled and then do not shake.

The brushes I use are water-color sable hair, and for small detail those known as "lark," "crow," and "duck," while for larger masses a flat No. 4. Besides this, one wants a painting table. I use a whole-plate sheet of glass supported at the ends by plate boxes or books—whichever happen to be handy—so that there is a clear space in the middle on which the slide rests, while underneath is placed a piece of white paper at an angle of

45 to act as a reflector. Several saucers or sheets of opal glass can be used as palettes.

A small blob of the gum water should be placed on the palette and then a drop of the dye solution—and for this, one of the small brushes should be used—is placed by its side and the two mixed till of the required shade. To paint the slide for small detail the very smallest brush should be dipped into the dyed gum and a series of minute dots just dropped on the film, and if they do not run one into the other should be made to do so with the brush tip. In no sense is there brushwork of the ordinary kind; it is, except for large space like trees, grass or sky, merely a matter of dots or blobs of color, made to coalesce.

If the number of dyes used is large, it will be quite possible, as a rule, to find a color to match, but if not, a color can be imitated by mixing, only the effect of mixing should be tried first on plain glass, or some of the dyes will not mix comfortably, but get cloudy. Still, it is always easy to put another color over the first, *when the latter is dry*.

Use as little gum and as much color as you can, keep the slide flat, and always paint by artificial light, as the colors do not always look the same by day as by gaslight. When the slide is finished, put away to dry flat and face up, in a place as free from dust as possible. Dust settling on the tacky surface may cause considerable trouble.

—*Photographic News*.

How the Cinematographer Works, and some of His Difficulties.

CHAPTER I.

Should you ever seek the source of the moving pictures of the vaudeville theater, you will learn that the comic, the tragic, the fantastic, the mystic scenes so swiftly enacted in photographic pantomime are not real but feigned. You will find that the kinetoscopic world is much like the dramatic, that it has its actors and actresses, its playwrights and stage directors, its theatrical machinery, its wings, its properties, its lights, its tricks, its make-ups, its costumes, its entrances and its exits.

Exception of course should be made of those moving pictures which record public happenings, like the police parade in New York City, the morning drill of the King's House Guards in London, or the Czar and his court on their way to church. Kinetoscopic representation of actual events, however, are seen less and less frequently nowadays. There is not the same popular demand for them as for what is known as "the story picture," which has a plot linking its various scenes together, with sudden dramatic turns—"thrills," the gallery gods call them—and which usually end with the most unexpected sort of climax.

For the story pictures, as for the novel or the play, the first and most important requisite is an imaginative

mind. Every establishment engaged in the business of making moving pictures pays its highest salary to the man who can think up the most novel themes for photographic reproduction. Such an individual most times is both playwright and stage manager. He not only plots the various scenes, but directs their enactment. To perform this latter task successfully he must possess a high degree of generalship. Some of the moving picture productions of the modern times are planned on such a big scale that the performers who act the different parts constitute a small special army. In "The Train Wreckers," for example, two special trains and about 100 people were employed.

And not only must the man who directs the taking of moving pictures be a good executive, he must also possess tact and resource. He must be able to solve sudden difficulties. Oftentimes he is called upon most unexpectedly to straighten out some dilemma in which his company while enacting a play outdoors has fallen. When one of his men "stabs" another of his troupe in a crowded thoroughfare to get a picture of a murder in low life, and some bystander, not knowing that it is all a play, rushes to the rescue and tries to kill the supposed murderer, he must be able to prevent such an interruption.

It sometimes happens, however, that events occur too quickly for even the quickest-witted moving picture man. In Summit, N. J., recently a kinetoscopic company planned to get a photographic representation of two yegg men breaking into a bank. After a good deal of parley the bank people consented to have their treasury "looted." They were promised that the name of their bank would not appear in the pictures. In the most realistic way the "robbers" broke into the bank, held up the cashier, shot a guard "dead" who attempted to come to the rescue, grabbed up a large bundle of money, and made their escape. Thus far all went well. The thieves were running down the street with the police in pursuit, just as the picture had been planned, when an undertaker, aroused by the racket, looked out of his shop. One glance sufficed to tell him that the time had come at last when he might become a hero. The "robbers" were heading toward him, and, leaping into the middle of the sidewalk, he aimed a revolver at the foremost fugitive with the threat:

"Stop, thief, or I'll blow your brains out."

The thief stopped short with such suddenness that he almost turned a back somersault. The undertaker then aimed his gun at the second "yegg man" and brought him to a standstill. Then in spite of the pleas of the head of the kinetoscopic party and all his men that the whole thing was for the purpose of taking a realistic picture, the undertaker took his men by the nape of the neck and tried to drag them to the police station. Indeed, he did not give up until the head of the bank which had been "robbed" came to him and explained the true condition of things.

"But, although you've been pretty badly fooled," said the bank president, "I must say you showed considerable bravery."

The undertaker was about to make some reply, when one of the "yegg men" cut him short by saying:

"No wonder. If I made money the way he does I wouldn't fear death either."

Here is another instance where the camera was thwarted. A moving picture concern had planned to get a thrilling picture of an amateur photographer who, while trying to snap a herd of cows, placed his camera on a railroad track, and was knocked down and run over by a train. Permission had been obtained from the traffic manager of the railroad, and it was all explained to the engineer of the train that on reaching a certain point he should not pay any attention to a photographer on the track, but run right over him and keep on as if nothing had happened. Accordingly, a few minutes before the train was scheduled to arrive one of the moving picture party put a camera on the track and stuck his head under the cloth. Meantime the kinetoscopic impressions were being taken of the scene. A moment later the express hove in sight. It came thundering along at a furious speed, and when about a quarter of a mile distant the moving picture machine was stopped, a dummy was quickly substituted for the flesh and blood photographer, and the machine started again.

But the engineer, instead of running over the straw artist, blew the whistle madly and reversed his engine. The locomotive just came to a standstill as it gently knocked the dummy photographer and his camera into a ditch. The engineer, fireman, mail clerks, brakemen, porters, conductor and passengers all leaped off the train and rushed to the scene of the accident. One woman sobbed outright as she stooped forward and, picking up the dummy, looked into its deathlike face. She was so beside herself as she stroked its lifeless forehead that she muttered, "Poor man. I wonder if he leaves any children."

In spite of their protestations, the moving picture men were first believed to be highwaymen. And when the tangle was at last unraveled it was found that there had been a mistake as to what engineer had charge of the train. The locomotive driver to whom such elaborate explanations had been given had taken a day off on this particular day.

So great are the obstacles to taking moving pictures outdoors that one concern engaged in this business is building at the present time a great photographic theater, large enough for the biggest Broadway production. It will have a stage 75 feet long and 40 feet wide, and underneath a tank with a depth of eight feet of water. The stage will be in sections, so that a small part may be removed for a "brook" scene, a larger portion for a "pond" picture, and the whole of it may be taken away to represent the ocean. The building will have a roof made entirely of glass and will cost \$100,000. The plans were designed in part by Thomas A. Edison, who of late years has made a special study of the possibilities of the kinetoscope.

(To be continued.)

Trade Notes

W. J. Mahnker, resident manager and operator of the Majestic Family Theater, has resigned his position with the Breslauer and Moore circuit, and will close with them at Mankato, Minn., May 18. After that date will open in Austin, Minn., May 27, having joined partnership with C. C. Towne, and they intend to open four moving picture theaters, and will be named the Gem Family Theaters. They now hold the lease on the Opera House in Austin, and closed another in Watona. The program will consist of high class moving pictures and illustrated songs. Change twice a week. Mr. Mahnke will personally manage the operating part, for he is considered an expert at the machine, having worked the largest houses in the East, and being an old-timer in the picture business.

* * *

Burton H. Allbe, Hackensack, N. J., is making a specialty of colonial and revolutionary history, including a study of the colonial architecture. He has made a series of photographs of these structures which have been reproduced in a series of slides. He is now lecturing all through New Jersey upon colonial and revolutionary times and customs. He has lately retired from the presidency of the Bergen County Historical Society. He is a popular contributor to leading periodicals upon historical subjects, dealing with the early history of the country.

* * *

Because of threats that if the moving picture, "Murphy's Wake," at the Lyric Theater, Providence, R. I., were not discontinued, a party of loyal Irishmen from Pawtucket would create a riot, Mayor McCarthy visited the Lyric, and after seeing the picture which had caused the threat, ordered that portion of the entertainment to be discontinued at once.

The manager, after pleading that he had not known that the picture was objectionable, submitted to Mayor McCarthy's order, but not before he had had a verbal set-to with the mayor.

Early next evening Mayor McCarthy received a telephone message from Pawtucket that highly objectionable film designated at "Murphy's Wake," was on exhibition at the Lyric and that, as a consequence, a party of citizens of Pawtucket had arranged to visit the show house where the picture was exhibited and there would be a "rough house."

The mayor told his caller that if it was as bad as represented he would see that the picture moved on and on until it was completely out of sight. He then went to the Lyric Theater and purchased a seat where he could get an unobstructed view of the screen.

"Murphy's Wake," as shown, consisted of a series of films depicting the return of a drunken man to his cottage, a quarrel with his wife and a bluff at suicide by hanging. At the "wake" everybody was shown drinking liquor from bottles, the "corpse" at times surreptitiously reaching out and helping itself to copious libations.

In another picture, drunken men, while shouldering the coffin to the grave, staggered about and dropped their burden, while women stood about and wailed. In the

grave-digging scene the "corpse" got out of the coffin and drank from the sexton's bottle, chased the sexton home and broke up a drinking bout in which the widow and another woman were dancing a jig.

When the last film had been run off the mayor went to the box office and, talking through the aperture in front of which the manager sat, said:

"I suppose I am addressing the manager of this entertainment?"

The manager—"You are."

The mayor—"My friend, allow me to say that you are perpetrating a gross and criminal libel upon a time-honored custom among decent people. You are perpetrating, in placing on exhibition the picture which you just now permitted to be thrown upon your screen, a deliberate insult to a respectable race.

"The Irish people do not make a travesty of their funerals. They honor their dead by assembling and offering prayers for the peaceful repose of the souls of the departed; not to engage in disgraceful orgies.

"Let me tell you that but for my interference you would have had a much different performance in your house this evening. I was called up on the telephone by an indignant citizen of Pawtucket who complained of the insult you are offering the Irish people, and who informed me that it was the intention of a number of his friends to come here to-night and rough-house your place, and they would have done so, too, had not I prevailed upon him and them not to resort to anything of a rash nature, but to allow me to act."

"I have seen the picture and I am free to confess that their indignation is too well founded. You must not continue these insults to respectable citizens. You have had a close call for something not on your bill."

* * *

Williamson Buckman, who has journeyed extensively in Europe, last evening delivered an illustrated address on his travels at a social conducted by the home department of the Prospect Street Presbyterian Sunday school, at Trenton, N. J.

Mr. Buckman confined his remarks principally to Germany, France and Spain, and told of the things unique and characteristic of those countries. He showed a number of photos of mediaeval buildings.

The most prominent view shown was a moving picture of a Spanish bull fight. Rev. Francis Palmer, in speaking of the picture, said that the reason it was shown was to illustrate how barbarous some countries are. The picture was a vivid reproduction of the manner in which the fights are conducted.

Another moving picture showed the emperor and empress of Germany reviewing a parade of soldiers.

* * *

The moving picture craze seems to continue its hold on the public. It is announced that the International Moving Picture Company, which has two circuits of moving picture shows in the State, has closed a contract with Charles L. Patterson for moving pictures in Masonic hall, Trenton, N. J., all Summer.

* * *

S. P. Dunham & Co., Trenton, N. J., have arranged to give their patrons a modern moving picture show in the spacious music hall, on the third floor of the big store, every day. The arrangements were only completed this week after making an exceptionally high offer to the International Moving Picture Company, of this city. This company has a reputation throughout the State for giving the best moving pictures; those which are without that flickering and breaking.

Rev. Peter MacQueen M. A., formerly pastor of the Day street Congregational Church, chaplain Fifth infantry, M. V. M., Charlestown pastor, raconteur, and traveler, who was on the "firing lines" in South Africa, Philippines, and Cuba, will travel for the next year in Uganda, German East Africa, and the Congo Free State.

For this purpose he has secured leave of absence from his church, the First parish (Congregational), Charlestown, and State military officials.

He will be accompanied by Peter Dutkenich, a photographer of New York City, and an old companion in the Philippines.

Relative to the trip Mr. MacQueen said to a reporter for this paper:

"It is my intention to spend about a year in equatorial Africa for the purpose of photographing the animal and native life of that section of the world, which to-day contains the largest game and the most interesting tribes of Africa. We intend to be the first Americans to ascend the Rowenzori Mountains, recently ascended by the Duke of Abruzzi.

"We also purpose to penetrate into the regions of the Congo hitherto unvisited by white men. We shall be well armed with rifles and shall have a small party of native couriers.

"I do not think it necessary to quarrel with the natives, and we shall be in no danger except from wild animals.

"In regard to political matters of the Congo, I am not inclined to make up my mind as to whether the Belgians are responsible for the atrocities which have been reported from that section.

"The rubber and gold of the Congo are said to be so valuable that there is liable to be a great many European complications. It is my desire to look at all these questions in the Congo with a mind wholly unprejudiced against either the Belgians, the French, Germans, or the English. Any facts that I can gather relating to the rights or the wrongs of the black men in central Africa I will not hesitate to state unequivocally.

"My chief desire and aim, of course, is to secure along the route that Stanley and Livingstone traversed the best series of photographs and motion pictures than can possibly be made. This, I think, is of the most important interest to the world because it will show these savage people exactly as they live."

The Electric Parlor, located at 413 Broadway, Hannibal, Mo., opened last week. The proprietors, J. W. Seniff & Co., spared neither pains nor expense in making the place attractive. The auditorium is seated with 200 or more comfortable chairs and brilliantly illuminated with hundreds of electric bulbs. The cinematograph used is one of Edison's exhibition models, and is in charge of an experienced operator.

Commencing last Monday, a Summer season of moving pictures and illustrated songs was inaugurated at New Bedford Theater at popular prices. The management intend to give a continuous performance. Archie Shepard's high class moving pictures, together with the latest and best illustrated songs and a head-line vaudeville act constitutes the programme.

Manager Jacobs has decided to inaugurate at the Cohoes, N. Y., Opera House for the Summer the latest popular style of entertainment, which has proven tremendously profitable wherever tried, and consists of a continuous performance of moving pictures and illustrated songs. He has arranged with Archie L. Shepard, who is recognized as the originator and leading purveyor of this

style of amusement, to take charge of the forthcoming exhibitions.

The Grand Opera House, Wilmington, Del., will open for the Summer with moving pictures and illustrated songs, and arrangements has been made for presenting Archie L. Shepard's high-class moving pictures.

Apocrops of the constantly increasing numbers of the moving picture shows in Charlotte, the total being at present six, and the three fires that have recently occurred in these establishments, Chief of the Fire Department W. S. Orr stated that each one of the managers of these concerns has asked him to order for him a hand extinguisher which is highly effective and can be instantly applied. They desire this known that the possible fears of the nervous may be allayed. Chief Orr himself says, he believes these will remove any possible danger arising from the combustible nature of the material.

[We understand that one large dealer in each city is being appointed agent for these extinguishers, which are filled with a chemical that instantly puts out a burning film. We have been promised one by the makers for the purpose of testing, and will keep our readers informed with the tests we make. Miles Bros. are sole agents in New York.—Ed.]

The new Empire Theater, on Mitchell street near Seventh avenue, Milwaukee, Wis., which was opened to the public last Saturday, is proving a good move, as it is crowded nightly. The bill includes high-class vaudeville of the first character.

Two girls, one 14 and the other 10 years of age, who were arrested at Chillicothe, Ohio, on a charge of theft, admitted the charge, declaring that they were led to commit the act by what they saw at a moving picture show.

At the show in question the pictures showed a girl stealing jewelry and when these young girls saw how easy it was to secure fascinating gems they decided to put the idea in practice, with the result that they were arrested.

There is a lesson in this that should be heeded right here in Youngstown. Children should not be allowed to view exhibitions where theft or any kind of crime is shown any more than they should be permitted to see vile pictures similar to those ordered out in this city some weeks ago. Officials should co-operate with parents in safe-guarding the children of Youngstown.

Steady police supervision and regulation, says the Milwaukee *Sentinel*, of the multifarious class of cheap shows now in vogue in the cities is the proper course.

The shows are not to be branded as bad merely because they are cheap. There would be no warrant in law or justice for proscribing them because they are cheap. They may be, and some of them are, at once cheap and good—in their small way.

There is a demand for them among people who have not much money to spend on their amusements. Those who cannot afford champagne must put up with beer. Those who cannot afford \$5 for grand opera must take their pleasure at the cheap playhouse, or even the humble 5-cent picture show.

The thing to be done is to keep the cheap show clean and wholesome—morally much more sanitary than, say, representations of "Sapho" and similar rancidities of genius at the high-priced, high-toned houses.

Some of the cheap shows are not only cheap, but in

structive; those, for instance, where for the nimble nicker one may see moving picture scenes of foreign travel and manners. On the other hand, some cheap theaters, speaking generally and not locally, emulate and surpass some high-priced, fashionable theaters in presenting immoral, evilly suggestive, and crime-inducing spectacles.

These should be weeded out, pulled up by the roots, and their filthy proprietors put permanently out of business. Regulation, not prohibition, is the treatment for pleasures that are not wrong or harmful *per se*, but are liable to wrong and harmful developments.

* * *

Moving pictures for colored people exclusively is the object with which William Ward, colored, chief janitor at the City Hall, will remodel a part of the Consolidated Lodges' building at Thirteenth and Walnut streets, Louisville, Ky. The plan of the room will be similar to that of the general run of the 5-cent theaters.

* * *

Jesse Allman, the local theatrical man and amusement promoter, left Canal Dover, Ohio, for Tiffin, where he expects to establish an electric theater. He is the Dover representative of the bill board.

* * *

F. W. Pentland has leased the west room in the Opera House, Marion, Ind., and is having it remodeled with the purpose of putting in a moving picture show. Mr. Pentland has leased the room for a year.

* * *

A visitor to Chicago said: "Penny arcades and million-dollar art museums all look alike to me. That which constitutes low art in the one surely cannot be high art in the other."

That statement embodies a common confusion of very different things. There are many people who hastily conclude that a nude statue by a great sculptor is on a plane, as regards subject and suggestion, with the lewd picture of a high-kicking actress in tights or the obscene posturing that accompanies the "danse du ventre."

Fortunately for the reputation of the American people for common sense, such views do not generally prevail. The fundamental distinction between art and obscenity is too plain for them to mistake. The latter appeals to what is lowest in man. The former appeals to what is best. This is especially true of those antique creations which even in their mutilated forms still remain the types of unapproachable perfection.

The man or woman, boy or girl, who stands before a reproduction of the Discus Thrower or the Farnese Hercules or a statue of Venus or Diana will get quite a different suggestion from that afforded by the living figures which pose upon the stage for the delectation of the crowd or before the film for the profit of the manufacturer and the penny wonderlands.

In every human soul there still survives the sense of beauty and a half religious awe at its manifestations. In every mind there is at least a glimmering recognition of the austere dignity of the human form and delight in its artistic reproduction and idealization. This sense of beauty will be quickened and this glimmer strengthened and made steady by the sight of genuine works of art. No one, we think, will be heard to deny that this will help to lend a breadth to character and a needed grace to life.—*Chicago Examiner*.

* * *

Houston, Tex.—Judge Kittrell's court was very much crowded with insurance agents and electricians, the case being the injunction asked by Taylor Bros. and half a dozen others operating moving picture shows in the city.

The writ was taken out against the city and others, who had stopped the plaintiffs from giving their exhibitions on the ground that the electric wiring was not what it ought to be and greatly increased the fire risk.

* * *

It seems that the insurance companies have an agent. Mr. Roule, who travels over the State examining buildings that are insured to see that the policies are not violated. Mr. Roule was the only witness on the stand and consumed about two and one-half hours answering questions and explaining wherein the policies had been violated. He was examined very closely by the attorneys and the judge himself.

It was stated by the defendants, who had the wiring done, that it had been done under the approval of the City Electrician, and that moreover, they had complied with the requirements of the law in all respects by taking out licenses, etc., and that they had been operating the shows here anywhere from three weeks to three months.

Proprietors of the moving picture shows now operated in Houston have, by legal methods, sought to remedy what they term an impossible condition. By their statement they were given five hours in which to secure from Paris, France, a quality of flexible wire insulated with asbestos. Because the demand could not be obeyed they were closed.

At the same time they aver that every protection is offered patrons, that the owners of the buildings registered no protests and that they are willing and have been willing to meet every precautionary order issued, when it is reasonable or possible to do so.

The shows were closed on Thursday under orders from City Electrician George, and because of complaint from Representative Roulet of the Texas Fire Underwriters' Association. Later a writ of injunction by which the order was vitiated was granted by District Judge Kittrell upon the application of C. H. C. Amerman, the legal representative of Taylor Bros., Blalock & Latham, O. McLane, J. H. Daughdrill, Turpaugh & Bode and Billings & Solon.

It is stated by Mr. Amerman that several inspections had been made, after each of which additional restrictions were imposed. Finally came the demand for asbestos flexible wire, and they were forced to close.

It is declared that the rooms in which the machines are located are in every instance either built of iron so as to be fireproof or lined with metal to attain the same end.

In regard to the fire at Amarillo, cited as an instance of danger, it has been asserted that the building used there for the purpose designated was barn-like in construction and that none of the precaution taken in Houston had been observed.

"We deny," exclaimed one of the proprietors recently, "that our patrons are endangered in visiting the shows. We have done everything possible to insure safety, and will continue to do so as long as possible. The flexible asbestos wire demanded could not be secured this side of Paris and it is not imperatively needed in the event other precautions already taken are observed.

"As for the entrances and the exits, all are marked. Practically the entire fronts of buildings occupied are open and but a small number attend each performance because the accommodations are not great."

* * *

Justice Kelly, of the Supreme Court, Brooklyn, after hearing argument on the application of Edward M. Schindler, of No. 2702 Atlantic avenue, and Lewis Cohen, of No. 1795 Pitken avenue, to continue the temporary

injunctions obtained by them restraining the police from interfering with their Sunday moving picture exhibitions, denied the motion.

Justice Kelly said that, in the testimony nothing had been offered to show that there is anything immoral in the pictures shown, but the Penal Code prohibits Sunday public shows of all kinds. If the law is unjust, he said, the proper method of procedure would be to have it repealed.

Rev. Floyd Appleton, of No. 22 Pennsylvania avenue, rector of St. Clement's Episcopal Church, testified that the edifice is about two blocks from Schindler's place. He visited the show Sunday evening, April 7, and saw flashed on the canvas pictures that he would not approve as proper for the inspection of youthful eyes. Parents of children who frequented these shows, the clergyman said, had urged him to use his best efforts to have the places closed.

Schindler declared his place was conducted in an orderly manner. The doors were kept closed and no noise reached the outside.

"What are the titles of the pictures that you throw on the canvas?" Justice Kelly asked.

"On Sunday they are mainly religious or historical. Among them are 'Joseph Sold by His Brethren,' 'The Life of Moses,' 'The Life and Death of Christ,' and such."

"Name some of the songs that are sung there."

"Well, the evening that Rev. Floyd Appleton visited the show," Schindler replied, "the soprano was singing 'We Have Never Been So Far Apart Before.' There is nothing immoral in any of the songs sung at my place."

"Schindler," said Justice Kelly, "Capt. Thomas Conlin of the police, in that precinct, who visited your place saw no violation of the law. Still, the code prohibits Sunday exhibitions of that kind and I refuse to continue the injunction."

The local Spanish War Veterans are so pleased with the stereopticon pictures depicting their camp life at Jacksonville they were exhibited at their reunion dinner at Hackensack last week that efforts will be made to secure other pictures and frame them up for one grand collection. Then an entertainment may be arranged and all the pictures shown with some one to explain and talk on camp life in general.

Canandaigua children cry for Bijou Dreams, but the village fathers say "naughty, naughty." Recently, at the meeting of the village trustees, the requests of Wickham Brothers, of Binghamton, and J. Robinson and J. Papanais, of Canandaigua, for licenses to conduct moving picture theaters were turned down, and the trustees voted to revoke the license given Munger & Boswell, of Geneva who are conducting the Bijou Dream on Main street.

Some of the board members declared that the shows were demoralizing to children and others complained that the crowds blocked the sidewalks. Wickham Brothers have fitted up a theater at a cost of about \$600 and the Robinson-Papanais firm has one nearly ready to open and has expended about the same sum.

The Children's Society, New York, resumed its fight on the small penny and nickel arcades and theaters which cater to children. Agents Jennings and Flickner arranged in Yorkville Court John Hansa, proprietor of a moving picture show at No. 416 First avenue.

Agent Jennings told Magistrate Steinert that he and his partner went into the place recently and found it packed with young girls and boys, although the building,

they said, was not arranged to accommodate any such crowd. The ages of the children ranged from five to fourteen. Jennings said the scenes shown by the moving pictures were a liberal education in how pickpockets ply their art. The second section of the performance, said the agent, showed how a young girl was drugged and ruined by a villain. This is the moving picture drama commonly referred to as the Thaw-White case.

Magistrate Steinert said that he was in sympathy with any child which protected the children, and held Hansa in the custody of his counsel.

Addison is to have a moving picture show and the small boy will be happy. Green's Opera House has been leased by George Bovee and work of fitting it up as a Theatatorium will commence at once. The opening performance will be given in the near future. Mr. Bovee has purchased a new Edison moving picture machine.

Albany, N. Y.—The Assembly, May 6, passed Assemblyman Prentice's bill, which prohibits children from being admitted to the cheap arcades. The bill provides that no children under 16 years of age shall be admitted in any place where any kinetoscope exhibition, movable panorama, exhibition of moving pictures or any device for the reproduction of vocal or instrumental music or for the reproduction of any other performance is publicly displayed or conducted.

If it takes all the policemen in New York, they are going to close up—guess what?

The race tracks, where licensed bookmakers break the laws and rob the public? No; not the race tracks.

They are going to close up the five-cent moving picture shows. It seems that those moving picture shows are a great menace to the majesty of the law.

Pickpockets go in there and get nickels and dimes and even dollars out of the people's pockets.

And the society in the five-cent moving picture shows isn't as good as it might be. There are some undesirable people there. The authorities say it will never do to let these things go on, and so they are going to close them.

The law must be respected, and dishonesty must be discouraged—in five-cent picture shows.

What a pity they couldn't get the same interest in those big and really dangerous institutions, the race tracks! What a pity some society, or police chief, or prosecuting official, couldn't find it in his heart to break up those race track dens of gambling and disorder. Every one of them is an offence to the law. Every one of them violates the Constitution of the State. Every judge on the bench and every public official, from the Governor down to a country constable, is perfectly well aware of the fact.

Everybody knows that the race tracks gather together blacklegs and all kinds of criminals, and that they manufacture criminals out of honest men. Everybody knows that the race track is a center where stolen money is spent on the races, where men lose their reputation and their sense of decency, as well as their money. But nobody interferes with that particular form of vice. The race track collection of undesirable people is allowed to go on because a few men who like the excitement of gambling and of racing are determined that the people shall pay for it, even if clerks have to be made into thieves, employers robbed and careers blasted.

Our law is very powerful when it comes to dealing with five-cent picture shows. But it falls pretty flat and

takes off its hat politely when it comes to dealing with a five-million-dollar gambling hell managed by "very respectable gentlemen." However, while it may take time, the race track gambling will end, mark that!—Editorial, *Evening Journal*, May 11.

* * *

Kendallville, Ind., is to have a new theater this Summer, Messrs. Bert Wiselhaupt and A. A. Abbott, of Bluffton, have leased the skating rink and will convert it into an electric vaudeville theater. They arrived in the city Saturday and have gone to Chicago, where they will engage their talent. They announce that the new theater will be fitted up in first-class style and that it will be known as "The Remo." They expect to open early this week.

* * *

The New England Insurance Exchange voted to impose an extra charge of 1 per cent. upon all buildings in which moving picture machines are operated. The Exchange thus puts itself in line with other legislative bodies throughout the country.

The American "Pleasure Park" is to be introduced into England. In the Summer of 1908 the British holiday maker will flock to replicas of Luna Park or White City, Chicago.

Six of these resorts are to be built by a powerful syndicate, and will be known as "fun cities." Sites are already secured for the first two, which will be opened next year. The position of each "fun city" will be settled so that it is within easy reach of a population of at least 500,000.

There will be the usual entertainments—circus, bands, mechanical sensations and freak shows. London will probably have two of these resorts within reach, one on the coast near Brighton and another on the Thames. The indoor "fun city" at Olympia, London, last Winter, was such a success that the syndicate believe the enterprise can be extended. Charles B. Cochran, who ran the Olympia show, is organizing the new scheme.

* * *

From advices to hand we learn that Henry Robecht, of 100 Springfield avenue, Newark, N. J., is launching out very successfully in moving picture theaters. He now has entire control of three and half interest in one, situated as follows:

Model Five-cent Theater, Thirty-fourth street and Eighth avenue, New York. C. W. Thomas manager and part proprietor.

Model Five-cent Theater, 100 Springfield avenue, Newark, N. J. J. S. Keller, manager.

Model Theater, 335 Main street, Orange, N. J. Sol S. Weinthal, manager.

Pastime Five-cent Theater, 607 Spring street, W. Hoboken, N. J. Henry Robecht, manager.

Mark Twain on Advertising.

Mark Twain says: "When I was editing the *Virginia City Enterprise*, writing copy on day and mining the next, a superstitious subscriber once wrote and said he had found a spider in his paper. Was this good or bad luck? I replied to him in our 'Answers to Correspondents' column as follows:

"Old Subscriber—The finding of a spider in your copy of the *Enterprise* was neither good luck nor bad. The spider was merely looking over our pages to find out what merchant was not advertising, so that it could spin its web across his door, and lead a free and undisturbed existence forever after."

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APRIL.

Clown and Statue.....	400 ft.
Smugglers.....	280 ft.
Piccole Hamper.....	217 ft.
In a Picture Frame.....	224 ft.
Chasing the Sausage.....	310 ft.
Terrorist's Remorse.....	750 ft.

MARCH.

The Electric Bell.....	687 ft.
Disturbing His Rest.....	407 ft.
Oh! That Motor.....	320 ft.
Parlaying Off Scores.....	230 ft.
The Runaway Van.....	347 ft.
The Old Coat Story.....	347 ft.
Carving Doctor.....	384 ft.
Take Good Care of Baby.....	454 ft.
Carver Shall Not Ring To-night.....	750 ft.
Casimir's Night Out.....	380 ft.
Woman Up-to-Date.....	460 ft.
Double Life.....	597 ft.
Moonlight on Lake.....	177 ft.
Mrs. Smithson's Portrait.....	244 ft.
Little Lord Mayor.....	304 ft.
The Murderer.....	470 ft.
Looking for Lodgings.....	400 ft.
Artful Dodger.....	567 ft.

FEBRUARY.

Mine's Daughter.....	617 ft.
Her First Ckce.....	314 ft.
Brown Goes to Work.....	347 ft.
Servant is a Jewel.....	507 ft.
Winter in Switzerland.....	467 ft.
Spoken Child.....	750 ft.
Going Away for Holiday.....	374 ft.
Man Monkey.....	534 ft.
Moonlight on the Ocean.....	100 ft.
Message from the Sea.....	434 ft.
Modern Diogenes.....	177 ft.
Man Who Hangs Himself.....	287 ft.
Baby Cries.....	167 ft.
Bad Son.....	470 ft.
New Toboggan.....	274 ft.
Policeman Has an Idea.....	174 ft.
Lower World of Paris.....	867 ft.
Amused Stamp Pad.....	167 ft.
His First Cigarette.....	267 ft.
Burglar and Policeman.....	117 ft.
Soldier to Soldier.....	267 ft.
When Friends Meet.....	310 ft.

CHAS. URBAN TRADING CO.

URBAN-ECLIPSE

APRIL.

Tiroleana Dance.....	80 ft.
Curious Carriage of Klobenstein.....	240 ft.
Artist's Model.....	454 ft.
Servant's Revenge.....	567 ft.
How the Woods Live.....	547 ft.
The Vacuum Cleaner.....	237 ft.
Father, Mother Wants You.....	214 ft.
Captain Kidd and His Pirates.....	307 ft.
Lady Cabby.....	307 ft.
An Early Round with a Brakman.....	400 ft.
Baby's Peril.....	100 ft.
Miss Kellerman.....	320 ft.
A Pig in Society.....	167 ft.
Boxing Contest.....	547 ft.

MARCH.

Conjuror's Popul.....	320 ft.
Debut in Photography.....	254 ft.
Wonders of Canada.....	784 ft.
It Marriages a Failure.....	374 ft.
The Dolomites.....	554 ft.
A Trip to Boracoe.....	400 ft.
Firing on the Sands.....	167 ft.
Napoleon and the Sentry.....	200 ft.
With a Traveling Menagerie.....	640 ft.
Beware of the Turkey Raffle.....	400 ft.
Her First Snow Ball.....	237 ft.
Puck's Franks on a Suburbanite.....	427 ft.
Flashes from Fun City.....	280 ft.
His First Dinner at Father-in-Law's.....	320 ft.
Parody on Toreador.....	107 ft.
Magie Bottle.....	214 ft.
Hand of the Artist.....	214 ft.
Picturesque Holland.....	534 ft.

FEBRUARY.

Skating in Norway.....	214 ft.
Good Bulling.....	167 ft.
Indian Customs.....	534 ft.
Wrestling Match, Hachenachmidt.....	454 ft.
My Wife's Birthday.....	254 ft.
Two Rival Peasants.....	320 ft.
My Master's Coffee Service.....	224 ft.
Carnival of Venice.....	267 ft.

T. P. PARIS

Interesting Reading.....	184 ft.
Cream Eating Contest.....	317 ft.
Robbing a Bird's Nest.....	200 ft.
Children's Lunch.....	67 ft.
Trouble at a Wedding.....	400 ft.
Kind-Hearted Girl.....	434 ft.
Two Cabbies for One Customer.....	100 ft.
Non-Commissioned Officer's Honor.....	800 ft.
Stealing Candies.....	324 ft.
Boys' Tricks.....	150 ft.
Making Faces.....	84 ft.
Barometer of Love.....	184 ft.
Cleves' Detective.....	700 ft.
Wanted, a Governess.....	517 ft.
First Love of a Collegian.....	200 ft.

L. GAUMONT & CO.

JANUARY.

Stepmother.....	584 ft.
Drunkard's Matinee.....	737 ft.
Stormy Winds Do Blow.....	367 ft.
Cheating Justice.....	784 ft.
Little Glee Tree.....	467 ft.
Gardener's Nap.....	100 ft.
Reformation.....	834 ft.
Life of Christ.....	210 ft.
The Stolen Bride.....	634 ft.

CHAS. URBAN TRADING CO.

URBAN-ECLIPSE

JANUARY.

Trial Trip of the Balloon "La Patrie".....	334 ft.
Whale Fishing.....	450 ft.
Making Champagne.....	400 ft.
Willie Visits Aunt.....	320 ft.
Following Father's Steps.....	567 ft.
Deer Hunt.....	560 ft.
Beaver Hunt.....	310 ft.

This list totals 117 subjects—or 45,356 feet—of new titles which we were able to deliver during the first four months of 1907, the product of five factories, in addition to the general lines of films made by other companies. This collection shows a high average of merit, both as to story and photography. It means that our exclusive lines included 45 reels of new subjects in four months, or an average of 11 reels per month.

NOTE.—A stock of recent film subjects will be found at our New York Office from which point Eastern customers will be supplied. Distribution of subjects will be made as usual from our Chicago Office for the benefit of Western customers. Shipments of novelties are made on the same day from both cities.

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Lum. Bros., 790 Turk st., San Francisco, Cal.
Selig Polyscope Co., 41 Peck court, Chicago, Ill.
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Acme Exchange, 133 Third st., New York.
American Film Co., 87 E. Washington st., Chicago.
American Exchange, 603 Halsted st., B'klyn., N. Y.
American Film Exchange, 605 Wabash Bldg., Pittsburg, Pa.
Brewell Mfg. Co., 122 Randolph st., Chicago, Ill.
H. H. Buckwalter, 713 Lincoln ave., Denver, Colo.
Chicago Projecting Co., 225 Dearborn st., Chicago, Ill.
Wm. H. Clune, Los Angeles, Cal.
O. T. Crawford Film Exchange, 14th and Locust st., St. Louis, Mo.
Harry Davis, Davis Bldg., 247 Fifth ave., Pittsburg, Pa.
Edison Mfg. Co., 304 Wabash ave., Chicago, Ill.
Enterprise Optical Co., 154 Lake st., Chicago, Ill.
Erker Bros., 608 Olive st., St. Louis, Mo.
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German-American Cine. and Film Co., 109 E. 12th st., New York.
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Howard, 456 Washington st., Boston, Mass.
K. H. Hull & Co., 209 E. 27th st., Chicago, Ill.
Kinetograph Co., 52 State st., Chicago, Ill.
Kleine Optical Co., 52 State st., Chicago, Ill.
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L. Lubin, 204 E. 30th st., New York.
L. E. Quimet, 624 St. Catherine, E., Montreal, Can.
Lum. Bros., 790 Turk st., San Francisco, Cal.
People's Vaudeville Co., 2172 Third st., New York.
D. Robertson, 407 Park Row Bldg., New York.
Southern Film Exchange, 146 W. 5th st., Cincinnati, Ohio.
L. M. Swaab & Co., 338 Spruce st., Philadelphia, Pa.
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Boston Film Exchange, 564 Washington st., Boston, Mass.
Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
Central Supply Co., 114 N. Edwards st., Kalamazoo, Mich.
Chicago Film Exchange, 120 E. Randolph st., Chicago, Ill.
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Rogues' Tricks.....	265 ft.
Mysterious Retort.....	200 ft.
The Witch.....	820 ft.
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The Merry Frolics of Satan.....	1050 ft.
The Roadside Inn.....	230 ft.
Soap Bubbles.....	230 ft.
A Spiritualistic Meeting.....	250 ft.
Punch and Judy.....	140 ft.

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Chef's Revenge.....	236 ft.
Wizard's World.....	350 ft.
Sailor's Return.....	535 ft.
A Mother's Son.....	392 ft.
Knight Errant.....	421 ft.
Catch the Kid.....	270 ft.
Cambridge-Oxford Race.....	250 ft.
The Naval Nursery.....	400 ft.
Cheap Skate.....	288 ft.
Tragic Death.....	494 ft.
Polar Bear Hunt.....	622 ft.
Auntie's Birthday.....	393 ft.
O'Brien-Burns Fight.....	8000 ft.
Gans-Nelson Fight.....	5000 ft.
Indian Basket Weavers.....	

PATHE.

Tragic Rivalry.....	295 ft.
Wonderful Flames.....	246 ft.
Amateur Photographer.....	246 ft.
Herring Fishing.....	650 ft.
Golden Beetle.....	164 ft.
Japanese Women.....	410 ft.
Boxing Matches in England.....	410 ft.
The Baby's First Outing.....	475 ft.
From Jealousy to Madness.....	530 ft.
A Military Prisoner.....	820 ft.
Pompeii.....	541 ft.
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12. OPERATOR, with machine and stereopticon, age 24, single, 3 years' experience, prefers Canada, salary \$18.00.
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The Film Manufacturer and the Public.

Last week, in the New York courts, a nickelodeon proprietor, named Hauser, was fined \$100 for showing the film of the Thaw-White tragedy. The report will be found in Trade Notes.

We are sorry the manufacturer of the film was not in the box with Hauser, and that he had been compelled to pay the fine. Press clippings from all over the States and Canada have been sent us by the dozens, all showing the total suppression of the exhibition of the film by various police authorities. It is now an opportune time for the whole trade to join with us in asking the manufacturer to withdraw this obnoxious film from the market. The exhibition of this one film alone has been the cause of more adverse press criticism than all the films manufactured before, put together, have done. It has made the police active in trying to put down the nickelodeon. It has been the cause for action by church, children's, purity and other societies, and these societies have branded all alike, taking the old saying, "Birds of a feather flock together," which certainly does not apply in this instance.

The trade jointly should ask for the withdrawal; the nickelodeon should refuse to exhibit, and the manufacturer should take it off, *for the sake of the future prosperity of the five-cent theaters*, all of whom are now menaced by public opinion, and their existence jeopardized. Our attitude on this subject is consistent with good judgment. If there was one redeeming feature in the film we would not write so strongly, *but there is not one*. We saw the film when it first appeared, and expressed our opinion then. There is nothing to elevate, nothing to entertain, or any good lesson to be gained in the exhibition. It was a travesty of good taste to produce it, and a grave mistake to foist it further, when a long-suffering public asks for its withdrawal.

We do not wish it understood that this is the only film to be condemned. There are many others. Such as those depicting drunken men and women; those that hold up to ridicule and contumely a people's religion, and those owing their origin to the Opera Comique, of Paris. Very few of these latter are suitable for an American audience and importers should make careful selection before sending them out to the dealers and renters.

Owing to the great demand on our space this week, several interesting film descriptions are held till next issue.



Trade Notes

"Abstain entirely."

These two words constitute a cable reply received in St. Louis this week from the Madrid branch of the Credit Lyonnais, according to Secretary Wiedemeyer, of the Erker Bros. Optical Co., in response to a letter inquiring about the validity of drafts drawn on E. Castelli Co., of Madrid, by A. Theus & Co., of Buenos Ayres, South America. The drafts were sent to St. Louis wholesale dealers in photographic supplies and other materials, accompanying orders to the amount of more than \$2,000.

Mr. Wiedemeyer says this cablegram has confirmed suspicions his firm has entertained regarding the South American concern and the order it sent and they will not ship goods to A. Theus & Co. Others who have received orders from the same firm express themselves more conservatively and say they will ship no goods to A. Theus & Co. until they know more about that firm.

In the latter part of March, Theus & Co. ordered by mail, inclosing a draft in each case, moving picture machines and photographic films to the value of about \$1,120 (240 pounds sterling, to be exact) from Erker Bros.; cameras to the value of \$485 (100 pounds sterling) from H. A. Hyatt, dealer in photographic supplies, and opera glasses and field glasses to the value of about \$560 (120 pounds sterling) from the Western Optical Co.

In addition, the same company is said to have ordered goods from and inclosed similar drafts to the American Bed Co., and E. B. Filsinger.

The goods were not sent to A. Theus & Co. Instead the drafts were taken to their respective banks by the firms receiving them. No assurance has been received from any financial institution that A. Theus & Co. is a firm of sufficient standing to warrant the St. Louisians in shipping goods on their 90-day drafts.

Erker Bros. cashed their draft at once through the Mercantile Trust Company, and it was in the investigation that followed that the letter of inquiry was sent to the Credit Lyonnais.

* * *

Orange, Tex.—Perry Burr, who recently purchased a half interest in the Empire Theater, a moving picture show, has sold his interest in the business to his partner, Hector McKinnon, who is now sole proprietor, and who will continue to operate the little house on Fifth street.

* * *

The prosecution in the Court of Special Sessions, New York, of the proprietor of a moving picture hall drew a protest from Harry K. Thaw against the character of pictures purporting to represent himself and the mem-

bers of his family in the great tragedy of their lives. Thaw appeared to be chiefly concerned over the fact that the pictures were not correct.

John E. Hauser, the defendant, was charged with impairing the morals of children by showing moving pictures of the Thaw tragedy at his place at 416 First avenue. The pictures particularly complained of by the agents of the Children's Society represented the leading events in the lives of Thaw and his wife. The scene began with pictures of Evelyn Nesbit posing. They showed the marriage ceremony and the shooting of Stanford White on the Madison Square Roof Garden. Superintendent Jenkins referred to them as lewd and disgusting.

Hauser was found guilty and the court was about to impose sentence, when Lawyer Dan O'Reilly entered and asked the attention of the court in behalf of Harry K. Thaw.

"Mr. Thaw has requested me," he said, "to inform the court that the moving pictures which have just been under consideration are not what they are purported to be. He wants it distinctly understood that the picture of his wife is not a good one, and that the other pictures do not show the marriage ceremony as it occurred, nor the principals in it. The same applies to the tragedy on the roof garden. My client wishes your honor to take cognizance of these facts."

The three justices listened to Thaw's lawyer, but made no comment. Hauser was fined \$100.

* * *

The nickelodeon shows have furnished occupation for young women, many of them girls, who, after they have practiced the piano for years, found they could not earn a living as well as the girl who had learned nothing but to wash dishes. There must be two score of the moving picture shows in Pittsburgh, not to speak of those in Allegheny and McKeesport, and every one of them has a piano player.

The piano players at the nickelodeons of a year or so ago furnished excruciating music, for they were usually girls who played at street carnivals and the attractions in the private parks. As the shows became known to people of taste learned that frequently very interesting scenes were represented, the managers sought for girls of another social class, with the result that the quality of music has improved and the higher class selections indicated as appropriate by the manufacturers of the most artistic films are played with taste and precision in many of the shows. With the coming of these girls facilities for withdrawal from the public eye had to be provided. Even now one sees, at a few of the shows, the girl piano player boldly face the incoming audience, with the lights turned up; flirting with the ushers and altogether comporting themselves with the same freedom as a member of a peripatetic German band; but at other places, as soon as the film has passed through the machine and the new audience is coming in, the piano player slips under

stage and is not visible until the lights are turned down and the film starts again. It is said that some of the girls have a very good social standing, and that their friends do not dream that they are earning an honest living by playing the piano in a public place.

* * *

Rev. A. B. Cristy delivered an illustrated lecture at the Woodbury Memorial Chapel, Providence, R. I., recently, his subject being "The American Boy and His Possibilities."

Mr. Cristy began by showing the boy in his home and leaving to make his fortune in the world. He then showed by means of the pictures on the screen the many pitfalls and snares laid for them at every turn, and the final end of it all when carried to the extreme.

He scored the United States Government for legalizing the sale and manufacture of intoxicating liquor, declaring that 180,000 men and women died from strong drink every year in this country alone. The saloon-keeper he described as the greatest Anarchist of all, as he was against all law that pretended to curb him in his business. The speaker described Abraham Lincoln as one of the first advocates of temperance in the Union and threw on the screen a fac simile copy of the pledge Lincoln wrote and to which he obtained hundreds of signatures.

* * *

The Interurban Amusement Company, which has a base on Springbrook Park, Ind., and is preparing to give amusement lovers of that vicinity a veritable "White City" by next season, filed articles of incorporation. The capital stock is given at \$2,000, and the directors as Jacob P. Lechner, William Heinrich and Thomas Rourke. The object of the corporation as stated in the papers is to develop and maintain a pleasure resort and moving picture theaters.

* * *

Carl F. Miller, who with William Fisher, has been conducting the Wonderland Picture Show on Croghan street, Fremont, O., has purchased the interests of his partner and will direct the business in the future.

Mr. Fisher has picture shows at Painesville and Warren, and will start another at Delaware next week.

* * *

Amusement Park, Spokane, Wash.—Contract has been signed with the Breinig Construction Company for building the entire park, to be known as the White City, a new amusement park adjoining Recreation Park, which will cost in the neighborhood of \$100,000. It will not be possible to open this Summer, because of lack of electric power. All preliminary work will be done, grounds laid out, lake built, etc. A large roller skating rink will be one of the features and this will be opened this Fall. It also hoped that a nickelodeon will be completed.

* * *

The latest hobby of Des Moines men is to run moving picture shows.

Three are now in operation and plans are being made to establish at least seven new ones within the next six weeks.

In addition to the moving picture shows in the business district there will be the moving picture stunt in connection with the vaudeville at Ingersoll Park, which will open May 26.

The following are some of the proposed locations of the projected moving picture shows:

J. L. Black, in the new Younker block at Sixth and Mulberry streets.

A Chicago company in the room on Locust between Fifth and Sixth.

Mr. Reuben, in the room on Walnut, near Fifth.

Carl Quimby, two in East Des Moines and one at West Twenty-first and University avenue.

Chicago parties on Walnut near Fourth.

In addition to these, Elbert & Getschell have two in operation—one near Sixth and Mulberry and another on Locust between Sixth and Seventh, and Dick Mott one on Walnut street between Seventh and Eighth.

* * *

In the *Warren Mirror's* account of the last meeting of the borough council is the following:

Chief Windsor presented an ordinance governing construction and conducting or prohibiting of moving picture shows in the Borough of Warren. The following are some of the rules and regulations governing the construction and running same. There shall be at least three separate and distinct exits from said room, which shall open directly from the audience part of the room on and into an open street or alley that is sufficiently wide and open at ends to permit general travel. That the said exits shall be at least five feet wide and six feet high and the doors shall swing outwardly. All chairs must have iron legs or standards, and must be screwed to the floor in such a manner that each room will have at least two wide aisles leading through and leading directly to the different exits. All machines must be equipped with an approved fire magazine for the films. The ceiling, sides and floors of the operating room where the machine is placed must be fully covered inside with sheet iron or similar metal. A proper ventilating system shall be arranged that will insure pure air. All exits shall be properly marked inside the room by red electric lights which shall burn continually during the performance. Each room shall be supplied with as many fire extinguishers as the Chief of the Fire Department shall see necessary. The playing of graphophones, talking machines or similar instruments on the sidewalk in front of the building or in that part of the building which faces on the sidewalks, is forbidden. That each theater or moving picture show or vaudeville house within the borough limits shall pay a license of \$100 per year in advance, having 100 seats; and for each additional twenty-five seats or part thereof, \$25 per year additional.

On motion of Mr. Leonhart the ordinance passed first reading.

* * *

Considerable New Haven, Conn., capital is interested in the P. A. L. Company, incorporated in Hartford, May 13, for \$50,000, to do a moving picture and illustrated song business. When interviewed last evening, Mr. Windisch, one of the incorporators, stated that the plans of the company were not complete, but that the project was one of considerable magnitude and that moving picture amusement houses would be established in several cities in the East. One will be located in New Haven. The two other incorporators are: Louis M. Sagal and William T. McCormick, both of New Haven.

Shares are to have a par value of \$100, and business will start with \$6,000 paid in. Mr. Windisch is manager of the New Haven theater, owned and operated by S. Z. Poli.

* * *

Plans for the exterior adornment of the new Star Theater on East Market street, Wilkes-Barre, look good. The contractor has already commenced work on it and expects to have it ready for occupancy in about a month.

The new theater, which will be under the management of Foster and Corbin, a New York syndicate, will be located in the Pettebone building on East Market street. It will be a moving picture theater, and judging from the plans will add materially to the attractiveness of the neighborhood. The front will be finished in tiling and ornamental plastering of beautiful design.

* * *

M. H. Morley & Son, of Sodas Point, N. Y., have decided to install a private electric plant at their pavilion this Spring to light the building and run a picture outfit.

* * *

Messrs. W. K. Coulthurst and W. H. Mayhew, of Boston, secured a lease of Freeman's Hall, Portsmouth, N. H., for the Summer. They will open a moving picture show.

In connection with the pictures there will be sung the latest illustrated songs. It will be known as the "Dinette," and the admission will be ten cents to all parts of the hall.

* * *

Magistrate Furlong, on May 16, in the Gates Avenue Police Court, rendered a decision which may have an important bearing on future arrests of the proprietors of the cheap moving-picture shows which are thickly scattered about in certain sections of Brooklyn, N. Y.

Julius Spoerry, 41 years old, of No. 1105 De Kalb avenue, was arrested recently charged with conducting a moving picture show at No. 1537 Broadway without a license. Spoerry's lawyer, when the case came up, contended that under the code a theatrical performance needed a stage and human beings, and as the show in question had neither of these necessities, it was not a theatrical performance and consequently no license was

needed. Magistrate Furlong accepted the motion to dismiss on the grounds put forth and Spoerry was discharged.

* * *

The managers of the moving picture theaters in town do not show apprehension that another is being built in a busy locality and that others are headed this way. As a matter of fact, the pioneer in the business here, speaking for the others as well as himself, says that the shows help each other and that every new one to open increases the list of those who find frequent visits to the pictures shows a satisfactory and economical way of providing amusement. The shows have many regular patrons and a considerable number of those visit all theaters impartially. Whether interest in moving pictures will eventually disappear, as did roller skating years ago, leaving their theaters scattered every little way along the street is a matter of conjecture. The managers of the theaters say the interest will remain for a long time to come, and the money they are putting into their houses indicates that they are willing to back the belief.—*Elmira, N. Y. Gazette.*

* * *

The fact that the Grand Theater of Calumet, Mich., under the management of Lawton and Rice, is about to expand, is one of the surest indications of the continuing popularity of the 10-cent refined vaudeville show. The new theater under the management of these gentlemen will open in a short time in Ishpeming and will undoubtedly attain a success in the hematite city which will rival that of the institution in Calumet.

The clean, wholesome show at a popular price is appreciated by the Calumet public. Almost every evening the theater is crowded and the variety of pictures which is presented makes the entertainment always new. Calumet friends of the Grand Theater hope that the residents of the iron range town will appreciate the opportunity to secure some good amusements. The theater will be managed by Mr. Lawton.

The Bijou Theater of Calumet contemplates an expansion in the direction in the near future and a modern moving picture show will be fitted up in the Corps building just opposite the present Bijou. This, too, will be successful, as has been the Majestic in Laurium, the Palace, Savoy and other shows of this variety in the copper country.

* * *

The scenery along certain portions of Mexican railroads is to be advertised by means of moving pictures according to present plans. A Chicago company is negotiating with the railroads to secure pictures from the rear platform of moving trains in various parts of the republic where the scenery through which the roads pass offers an opportunity to secure pictures that for beauty and uniqueness cannot be surpassed, and it is expected that within a short time some of the well known beauties will be visited by representatives of the company.

Portions of the scenery on the Mexican road between Mexico City and Vera Cruz are to be taken, and it is also probable that scenery on the National Lines and the Central will contribute to the film of the picture machine.

As an advertisement for Mexico the pictures of scenery will probably do more to interest tourists in this country than any other one thing, as the scenery along the railroads is unsurpassed for beauty, and no other country in the world can offer any stronger contrasts than are found in the geological formations of different parts of Mexico. The pictures to be taken are to include scenery in the tropics, in the central and the northern parts of Mexico, and will be extensively displayed in the United States, Canada and possibly European countries.

* * *

Mt. Pleasant, Mich.—The opera house block in this city was completely destroyed by fire May 9, involving a loss of about \$10,000, practically covered by insurance. The fire started in the Temple Theater on the first floor. This was a five-cent theater running moving pictures, etc. The film in the moving picture machine ignited from the arc lamp and flashed up like an explosion: In short time the entire building was in flames. The ground floor of the building was occupied by the Isabella County Savings Bank. All the money and fixtures were saved and transferred to the Commercial Bank building, where the bank resumed business.

The stock of Miller's millinery store was destroyed by water, involving a loss of \$3,000. On the upper floor Wallington's law office and Dr. Baskerville were burned out. Hall's barber shop was also destroyed. The loss to the theater itself is estimated at about \$400, covered by insurance.

* * *

Housewives of Knoxville, Mt. Oliver and Carrick boroughs, Pa., are mourning the abandonment of the garden truck stands and the meat stalls at the Knoxville market house in Bausman street. The space formerly occupied by the stands is now being used for a moving picture show on the first floor and a roller skating rink on the second floor.

* * *

Owosso, May 6.—"Here, don't you show any more of that stuff in the Methodist Church."

This statement not only startled the audience, but almost broke up the moving pictures at the Methodist Church on Saturday night. The statement was caused by the operator putting on some pictures showing some scenes between a business man and his typewriter. The scenes were so objectionable to the teachers of the class, under whose auspices the entertainment was given, that they uttered the protest against the pictures.

* * *

Morris Goldstein, of 1796 Brooklyn avenue, visited a moving picture resort at 1780 Brooklyn avenue, to look over the pictures. He felt some one tug at his vest pocket

and turning saw a crook running away with his wallet, which contained three dollars and a half. The thief was not caught.

* * *

AN EVENING WITH BIRDS.—On Monday evening, May 13, Prof. E. H. Forbush, ornithologist of the State Board of Agriculture, spoke before the Clinton, Mass., Historical Society on "Our Useful Birds and How to Attract and Protect Them," dividing his subject: 1, Why protect them? 2, How protect them? 3, and some legal steps necessary for their protection. Most birds are useful and very few harmful. Their usefulness depends on the quantity of insects and pests which they devour. We can count on the fingers of the hand all the harmful birds in Massachusetts. Many eat more than their own weight every day; a woodcock, weighing but five ounces, has been known to eat ten ounces of earthworms in a single day. Many of them capture moths. The young robins, under their diet, provided by the parent birds, grow in three weeks to be nearly equal in size to the old birds. Young birds appear about the right time to be useful, most of them hatching at the time when there are the most insects for their food. The amount which birds eat in a day, if eaten proportionately by a person, would equal sixty-seven feet of bologna sausage. Some birds by regurgitation dispose of the hairy and bony parts of caterpillars for which they do not care.

The speaker said the nighthawk is not a hawk at all nor is it a night bird. As showing the appetite of this bird, the speaker said 500 mosquitoes have been taken from the stomach of one hawk. Owls are useful in that they destroy insects and field mice; the horned owl kills skunks, rabbits and chickens, and can very rarely be approached sufficiently near to be captured on the nest by a camera, a view being shown of one thus caught by the camera after weeks of search. Incidentally the speaker mentioned the difficulty of handling owls, and said their grip surpasses the grip of any known secret society. Reference was made to seabirds and to the herring gull; they live in salt marshes and feed upon the army worm and other pests; and some of these birds will clear a field of the potato beetle. The wild ducks will be exterminated by the hunters unless given protection. A description was given of the various methods by which birds may be attracted, so that they will feed out of the hand and fly into the house, as by improvising a dry goods box, feeding them with suet, erecting birds' Christmas trees, building bird-houses, etc. Mr. Forbush showed a view of his home at Wareham with his contrivances for cultivating the acquaintance of the birds. In a grove near his house 1,000 robins lived and thirty nests were in sight of the house. The importance of teachers instructing their pupils how to attract the birds was mentioned.

Many birds are killed by cats, one having made a record of fifty-eight captured in one season. The necessity

of more effectual laws for the protection of birds was discussed, with the expressed determination that next Winter the Legislature shall enact more stringent legislation. Pointed reference was also made to the cruelty of hunters who, in the interest of milliners, will steal up under a nest where the egret is feeding her young, shoot the bird and leave the little birds to starve, all that the ladies may wear the beautiful plumes which are plucked from this bird. Said Mr. F.: "Ladies! you do not need these plumes; you are beautiful enough without them." Mention was made of various sections and countries where, by the protection of wardens, the birds are being saved in their breeding haunts.

At the close of the lecture Dr. French inquired about the English sparrows. Mr. Forbush said it was a great mistake to have brought them here, but they are here and we must make the best of the situation. He knew of no way to exterminate them excepting by poison, and he was not prepared to advise that remedy; he said they do much good in the way of clearing off pestiferous insects, but not as much good as other birds would do if they were here instead of the sparrows.

* * *

Ollie and Ernest Alexander, of Carthage, Mo., who are conducting a "Dreamland" show at Webb City, had the misfortune to lose by fire one of the long films which they use.

The film caught from a lighted match which had been lit for a moment to see how to adjust something about the machine.

The match happened to be held too close, it flashed up and was all afire in a moment. Fortunately no damage was done aside from the loss of the film.

[This puts one in mind of the man who tries to find a gas leak with a candle. Same result.—Ed.]

Correspondence.

Editor THE MOVING PICTURE WORLD:

Dear Sir—Permit me to extend to you my high appreciation of your very valuable journal, THE MOVING PICTURE WORLD. I find it clear, instructive and "newsy," and am of the opinion that there is no one interested in animated photography in all its different phases, or stereopticon work, but that could be materially benefited by its regular visitation. I have not been an operator for a number of years, but when I entered the business I had no little experience in electric lighting, which benefited me much. I guess my work has been satisfactory to the company that employs me, from the fact that I have been called upon to install two enterprises they have since established.

If I am a good operator, and I am conceited enough to think I am, I can attribute some of my success to your paper.

Yours very truly,

OTIS BRATTAIN.

NEW FILMS THIS WEEK

Urban-Eclipse Films

Rogie Falls and Salmon Fishing (Descriptive)	325 feet
Beating the Landlord (Comedy)	167 "

Gaumont Films

Sing of the Times (Comedy)	567 feet
Dog and the Tramp (Pathetic)	287 "
Buying a Ladder (Comedy)	604 "
Salome (Historical)	534 "

Additional prints of the following older subjects have been received:

Urban-Eclipse

First Dinner at His Father-in-Law's	320 feet
Catastrophe in the Alps	434 "
Master's Coffee Service	294 "

T. P. Films—Paris

Governess Wanted	517 feet
Cream Eating Contest	111 "
Non commissioned Officer's Honor	800 "
Interesting Reading	184 "
Clever Detective	700 "

The following films were the new subjects of last week:

Gaumont Films

The Village Celebration	473 feet
Child's Cunning	666 "
Cup and Ball	370 "
Hundred Dollar Bill	800 "
Nurse Taking Walk	285 "
Two Cents Worth of Cheese	294 "
Janitor's Tea Party	400 "

Kleine Optical Co.
52 STATE ST. 662 SIXTH AVE.
CHICAGO. NEW YORK

The Moving Picture Hazard Analyzed.

A prominent underwriter who has carefully investigated the moving picture hazard in dealing with the subject says:

A few words as to the origin of chronophotography, or the photography of motion, may not be out of place. In the early part of the nineteenth century Plateau produced an instrument termed the phenakoscope, demonstrating the principles of the persistence of vision, and this subsequently gave rise to the zoetrope in 1845; this optical instrument exhibited pictures depicting the successive attitudes of objects in motion. In about 1870 the praxinoscope, by Renauld, appeared, and in 1874 the photographic revolver by Janssen. Muybridge, Ichütz, Grene, Marey and other scientists brought us nearer to the realization of animated photography as we now know it, and which was first commercially and practically illustrated on the appearance of the Edison Kinetoscope in 1893. Certain defects existed in this machine which were removed in 1895 by Lumiere's cinematograph.

The working principle of the cinematograph is the persistence of the luminous impressions upon the retina. If we observe an object, the image in the eye is transmitted to the nervous membrane called the retina. If the object ceases to be illuminated suddenly, the image in the retina is progressively removed, and so long as it has not entirely disappeared, the optic nerve continues to be impressed, and the eye continues to see the object as if it had remained illuminated. The duration of the persistence of the luminous impression on the retina varies with the intensity, duration and color of the light on the object, although it does not continue in full strength for the entire time; for a normal illumination of about 2-45 second, and is prolonged for another 2-45 second, although the illuminated object may have disappeared suddenly. Consequently, if an illuminated object is presented to the eye and masked by an opaque screen during 1-45 second, for instance, its image persists in the eye 1-15 second, and we do not even perceive its passing eclipse. Let us assume, therefore, a number of photographs on a film at 1-15 (3-45) second intervals, showing the successive movements of an object; the various pictures obtained are like each other, that is to say, if any two thereof are superposed, the parts which represent the fixed objects are exactly the same, whereas those which correspond with the object in movement occupy positions of which the displacement has been accomplished during the time in which two pictures have been taken.

"Now let us assume that we have taken 900 successive proofs during a minute, and let us project the same on a screen by means of any lantern. Let us eclipse image No. 1 by interposing between the luminous source an opaque screen which masks the light during 1-45 second, and, as before stated, the eye will continue to see the projected image, not only during the whole of the passage of the opaque screen (or shutter), but even after it has passed, during the time equal to 1-15 second. If we take 2-45 second (duration of persistence) and 1-15 second (duration of the passage of the shutter), that is 1-45 second. Assume, then, that a second image has been substituted for the image No. 1 when the shutter again unmask the source of light; we still see during 1-45 second image No. 1, evidently weaker, but superposed by the image No. 2, and as the immovable parts coincide exactly, our eye perceives the sensation of the moving object, attitude No. 1, succeeded by attitude No. 2, and so on up to attitude No. 900. (The 'flickering' so detrimental to the art and injurious to the eyesight of the spectators is due to the dark intervals which intervene between the successive pictures projected.)

"It is necessary to have an apparatus to produce thus within one minute the 900 light eclipses, by which 900 substitutions of successive images are obtained. These eclipses are obtained by means of an opaque shutter, which revolves at the rate of fifteen times in each second, and is attached so that during its movements it intercepts the light coming from the projecting lantern at each turn, and consequently the illumination on screen on which the image is projected disappears during a fraction of 1-15 second. To operate the substitution of images the 900 successive photographs are placed on a flexible film about fifty feet long and one and three-eighths inches wide. The dimensions of each picture are about one inch wide and four-fifths inch long.

On either side of the film are perforations (two holes to each picture) at exact distances from each other, into which sprockets periodically penetrate, with the object of pulling the film downward and displacing it at each passage of the rotating shutter. The sprockets remount immediately in order to attack the next two holes, and so on.

"The cinematograph is composed of two essential mechanical parts—the eccentric crank and the sprocket frame and sprockets. The crank is manipulated by a hand which the operator must turn very regularly (about two turns per second); while the crank rotates once, the eccentric transmission rotates about eight times, or about sixteen times per second. The crank is directed behind the transmission, and moves the sprockets so as to engage and disengage the film. At the end of the crank is fixed a shutter, which is composed of two light metallic sections, which can be regulated so as to increase or decrease the size of the same. There are necessary mechanical parts which it is unnecessary to take up in detail. The machine should be fitted with magazines for holding the films and take-up for rewinding the same, and passes through the mechanism after being projected.

"The additional apparatus necessary for projecting with the cinematograph is a projecting lantern, an electric lantern, resting on a stand and a screen. The cinematograph sets on the front of the stand, with the lamp house in rear, and the magazine for holding the films before projection is located above the machine. The other magazine is attached to the upper side of the stand. The resistance coil or rheostat usually sets on the floor near the apparatus. Sometimes a calcium or oxy-hydrogen light is used instead of electricity. The lantern is provided with a condenser, which may be a globular glass bottle containing water or a glass condensing lens, which concentrates the light of the arc into the projecting machine. The water globe is decidedly preferable to the glass condensing lens, as it has many advantages, especially that of concentrating the heat rays on the film when same is stationary—the water in the glass globe absorbs all the heat and the power of lighting is increased. The condenser mechanism part of the projecting apparatus must be extremely exact in all its movements, in order to keep the fragile

film uninjured and to be capable of using films a great many times. With proper care a film is not liable to being projected through the machine from 500 to 800 times.

"Cinematography, or the art of reproducing animated scenes, has not yet reached the highest perfection, which would manifestly be attained in the reproduction of moving objects in such a manner that they would appear upon the screen exactly the same in every respect as they in reality naturally do—as they are in nature. While cinematography is far from reaching this ideal, it has come to stand as of great value for educational and scientific purposes, as well as contributing to the pleasure and amusement of a large number of people.

"Electroscopio, knogrophoscope, veriscope, vitascope and cameragraph, are names applied to various machines essentially like the cinematograph. A new apparatus has recently been invented giving a combination of the cinematograph and the phonograph, called the 'chronomégaphone,' a speech being given the figures as they are thrown on a screen. The Edison kinetoscope is the familiar box seen in the many penny arcades in New York City and about pleasure resorts, and consists of a box containing a roll of films, which is turned by an electric motor past an incandescent lamp. The electrical and celluloid hazard is involved in combination.

"The cinematograph and apparatus connected therewith is a very serious hazard and should have intelligent supervision and regulation. As the apparatus is installed in theaters and higher class amusement places with experienced operators, the hazard is reduced to a minimum, but the 'nickelodeons' and cheap amusement resorts usually combine an uninsurable physical hazard (aside from the bad moral hazard invariably connected with this class).

Owners of cheap establishments are in the habit of buying the machines without modern safeguards, and placing them in charge of boys and inexperienced and incompetent operators. So many accidents have occurred from these causes that the leading men in the business advocate that special laws or ordinances be passed in every State or municipality regulating the exhibiting of moving pictures, and that it be required that operators be at least twenty years old, and have a certain amount of experience and be licensed. Massachusetts now has such a law, and the requirements of the Department of Electricity of New York City are quite rigid. The principal hazards are enumerated under the following heading:

SUGGESTED SAFEGUARDS.

"Every cinematograph, or other similar apparatus involving the use of a combustible film, should be inspected and approved by some designated department before being placed in operation. It should be required that the films be wound upon a metal reel inclosed in an iron box having a slot in the bottom only sufficiently large to permit the film to pass through the metal rollers of the projecting mechanism, and these rollers should fit tightly to the film, in order to smother out any flame which might be started outside the cases. This iron box or magazine, as it is called, should be securely made of heavy material put together without solder, and the door should be a snug fit and provided with a spring catch. A similar box to this should be provided beneath the projecting apparatus to receive the film after it has been through the machine; sometimes this box

is used without a reel, but a reel with a take-up device is decidedly the preferable arrangement. The film in passing from the upper magazine to the machine and from the machine to the lower magazine should be protected through its course by a metal tube large enough to give a clear clearance.

"The machine itself should rest upon an incombustible stand and secure supports. The operating crank for the film should be securely fastened to the shaft on machine so there will be no possibility of its coming off, and thus prevent keeping the film in constant motion. A shutter should always be in front of the condenser, arranged to be easily closed when it is necessary to shut off the light rays. The arc lamp should be enclosed in an iron box set on the incombustible stand with the projecting apparatus, and be so arranged as to catch all sparks and hot carbon. The rays from the arc are extremely hot and frequently cause the water in the condenser to boil. When this occurs a piece of coke attached to a wire may be inserted to promote regular evaporation.

"The rheostat should be set according to National Board rules and be covered with a fine wire netting to prevent anything from coming in contact with it, and the wiring, switches, etc., connected with the apparatus should be carefully installed and properly insulated, special care being given to any flexible connections which may be necessary. Safety fuses should be provided in case the current may become too strong. The connections, carbons, etc., should be examined each time before the apparatus is put into operation, and the power should be limited to 110 volts. The voltage (or pressure) required for operating is from 47 to 49 volts, and a 25-ampere rheostat. A direct current is always preferred. The entire apparatus should be located so that it will not be interfered with by the people in the audience, and it should all be enclosed by a secure rail, with sufficient space for the operator to have free action between the apparatus and the rail. A fire extinguisher should be close at hand and a blanket made of asbestos or other incombustible material would be a valuable protection.

"Even though the apparatus be properly made and installed along the lines enumerated above, they are not 'fool-proof,' and there is much danger of fire with an incompetent or careless operator. Films made of celluloid are naturally very inflammable, and an enormous quantity is used in these machines, some of them being as long as 8,000 feet. If the rays of light, which are extremely powerful, come so long at any one point of the film a fire is sure to occur (which shows the necessity of the shutter referred to, and secure crank as well as careful attention. If anything happens to the mechanism it is imperative the light be shut off at once, and a careless operator usually leaves the fire-proof magazines open, or does not take proper care of the reels with the films on them. Machines are frequently found in operation without any fireproof magazines, with the celluloid films in an enclosed reel at the top of the machine, and, perhaps, a canvas bag, or, sometimes, nothing, at the bottom of the machine to collect this highly inflammable material, a self-evident dangerous arrangement.

"Operators should be impressed with the responsibility resting upon them to prevent any accident which would be sure to endanger the lives of their audience through panic, even though no serious fire ensued. From an insurance standpoint would con-

sider the hazard a measurable one when on inspection apparatus is found to be properly installed and managed, and think the average theater rate is sufficiently high to cover the risk."

Middle States Inspection Bureau,

May 13, 1907.

Editor of The Journal of Commerce and Commercial Bulletin:

Sir—Referring to the article on "The Moving Picture Hazard Analyzed," published in your edition of May 11, 1907, the writer begs to say he took much pleasure and also acquired valuable information in perusing it.

As the article so pertinently states—with the apparatus as installed in high class theaters and amusement places, with experienced operators, the hazard is reduced to a minimum, but far from being minimized in the cheap amusement resorts.

In almost every town of size, so-called "theaters" are being, or have been, established where moving and illustrated pictures are exhibited exclusively. These "theaters" are generally located in a congested district (if there is one in the town or city) and almost always in a cheap—therefore far from "fireproof"—building. The picture machine is generally in a elevated wooden booth and it would seem to the writer, very good policy in this particular class of "theaters" to supplement the safeguard mentioned in the article noted above by having the interior of the booths lined with asbestos throughout (including the door and the edges of the openings) with asbestos board and metal.

This practice is recommended as being inexpensive and at the same time affording a very considerable obstacle to the spread of flames. Yours truly,

J. C. RICHTERS, Inspector.

Film Review.

BUYING A LADDER.

KLEINE-GAUMONT.

The exterior of a carpenter's shop is seen, with ladders of various sizes displayed. A gentleman approaches, examines them and purchases one. In his endeavors to carry it away he comes to grief, first breaking in the crown of his silk hat, then placing it unequally under his arm, it gives him a jar. Eventually he manages to get it properly balanced and goes off, and the fun commences. His nearest way home is by the Subway, and he makes his way towards the entrance through crowds of pedestrians, who turn to watch him vanish down the stairs. Evidently something is going on underground, for they crowd along the rail at the top and look down to ascertain what the trouble is. They have not long to wait, for the man and his ladder are thrown out on the sidewalk. Failing to get home by the Subway, he tries the trolley cars and is thrown off with his ladder. He not mounts a bus, and is settling down, sitting on his ladder, which he places on the seat. A passenger objects to sitting on so uncomfortable a cushion, and calls the conductor, who with the passenger's assistance puts him off. He plants his ladder against the side of the bus, mounts up to the top, and says about to drive the ladder up, but the conductor has taken it away, so he comes down again. A crowd assembles, and dogs bark and try to bite the man, who, thinking discretion the better part of valor, retreats from the contest and decides to walk home.

On his way he meets two friends coming out of a saloon; they invite him as he accepts their invitation. Reaching the ladder against the corner of the house, he follows his friends. A pedestrian coming along has his attention attracted by some one, bumps into the ladder, knocking it down, and falls over it. Getting up, he places the ladder lying down leaning against the wall across the door of saloon, and goes on his way. The three friends, rather elevated by the liquid refreshment they have taken, are now seen in the doorway of the saloon. They fall over the ladder into a heap in the sidewalk, and after some difficulty manage to get on their feet. The question of what to do with the ladder is now a problem. They decide it by all three taking it broad side on, and commencing their journey. Several mishaps befall them in the crowded thoroughfares, miraculous escapes from collision with cabs and other vehicles fall their lot; one of the coaches stops in the nick of time from running over them as they pass. A pedestrian, finding the passage with two iron pillars at entrance is seen with the three friends coming through from the other end. On arriving at the pillars, the ladder locks itself on them, and the friends fall over and do some gymnastic stunts. A pedestrian, finding the passage blocked, enters into an altercation with them, and is set upon for his interference. A crowd gathering causes a policeman to remove the obstacle, which the owner walks off with, leaving the two friends in the custody of the policeman.

A not quite sober cabman now comes down the road and invites the man with the ladder to take a ride. He gets up on the box seat and, placing the ladder across the cab, drives off. Observed by a policeman, but they go on their way, knocking off the heads of lamp posts and signs, to which they pay little heed, at last arriving at the railroad depot. The man tries to take his ladder through the door, but is regulated by the porters. Offering a bribe, he is permitted to go through, but the ladder is too long for the van and is cut in two and is sent on its way. An expressman is seen wheeling a heavy load towards the home of the man with the ladder. His wife is at the door. A way bill is presented for parcel C. O. D. She pays, and with the assistance of the expressman the parcel, composed of the two halves of the ladder with the owner inside well corded together, is placed on the ground, and the expressman goes on his way, leaving the woman to do the best she can. She obtains a knife, releases her husband, who uses the ladder as a pair of crutches to hobble off the scene.

THE DOG AND THE TRAMP.

GAUMONT-KLEINE.

A country woman is observed leaving a village grocery store leading a dog in a leash, rapidly making her way with her purchases through streets, over hill and dale, until she comes to a cottage in a field by the side of which there grows a tree, to which she ties the dog, hangs her bag of provisions on one of the branches, and bidding the dog take care of the same, she makes her way, to pay a call, to the inhabitant of the house. A tramp now appears on the scene, and, seeing the bag of good things hanging on the tree, tries to reach it, but is kept at bay by the dog. Finding all efforts futile to gain a meal, a thought at last strikes the beggar, which he at once puts into execu-

tion. Taking from his pocket a half-gnawed bone, he offers it to the dog, and runs around the tree, followed by the dog, who is gradually drawn to close quarters, and, unable to do any harm, finding the coast clear, the tramp reaches down the bag, and makes off with it, the dog in vain trying to get after him. The woman now appears, goes to the tree for her bag, finds it gone, and the predicament the dog is in, unwinds him, and they start off on a run after the tramp. The tramp having made his way to a quiet spot on the roadside, sits down to enjoy the good things the bag contains. Scarcely had he taken a bite, when his startled ears catch the sound of someone running, looking round he sees the dog coming after him in the distance. Cramming the good things back into the bag, he starts off, with the dog quickly pursuing. Up hill and down dale they go, the dog taking a piece of clothing here and another there, across a sheep pen falling in the midst of the sheep, which they scatter in every direction, falling down an embankment, where the dog pins him to the ground until the arrival of his mistress, who, gathering her goods, which she rejoices to regain, calls off her dog, goes her way, leaving the poor, battered beggar to soothe his wounds. We see him dragging his weary bones, until he falls down utterly exhausted, bemoaning his lost hopes to obtain a stolen meal.

TRUE UNTIL DEATH.

MILES BROS.

A magnificently staged old-time romance, in which a real castle, with turrets, moat and drawbridge are used for settings. A beautiful love-story, magnificently produced, with characters in sixteenth century costume. The hero and heroine oppose the wishes of their parents, who has another and richer suitor selected for his daughter. The daughter, through many pretty and touching love scenes, proves her preference.

The hero is abducted in one scene, returns in the next disguised as a wandering minstrel, serenades his innamorata, who is leaning from the window of yon tower. She, quickly descending, is enveloped by his cloak, and they hurry past the sleeping sentinel and flee through a beautiful woodland scene, stopping anon to rest her ladyship. Finally, overcome with fatigue, they seek shelter under a spreading tree.

The stern father, entering the castle gates with the suitor he has chosen, arrange the betrothal, discovers the absence of his daughter and calls for his courtiers and men with bloodhounds to start the search for the miscreant ones. The party of the traitor father track the fleeing ones over hill and through valley, until finally they come upon the lovers peacefully sleeping in blissful ignorance of the approaching danger. Rude as they are awakened and torn from each other's arms, the lover hurried back to the castle and ordered shot. The Baron's gentlemen face the unfortunate lover, who with bared head and bended knees awaits his doom. As two shots ring out the beautiful daughter springs forward, and the two lovers receive the two bullets. The frantic father throws himself upon the prostrate form of his beloved daughter.

POLAR BEAR HUNT.

MILES BROS.

Swiftly passing through seas of floating ice, a vessel with masts, spars and decks entirely covered with ice is seen pushing

its way northward. Seagulls make the air black, and the crew, clothed in heavy furs, move lively, on the lookout for walrus, seal and Polar bear.

Within full view are seen in rapid succession sea-disporting themselves on the icy brink of bergs. Walrus, with their immense tusks, are shown cavorting through the water, plunging after fish. The comical penguins in great numbers get in front of the camera at close range. The wonderful and mysterious musk-ox in his native haunts is shown life-size, and stamping his disapproval of being brought into such close proximity to man, his natural enemy.

Then the critical dramatic moment arrives when the hunters leave their ship and start across the icy fields after his majesty of the Arctic regions. Soon is seen an enormous white Polar bear, slowly menacing in his search for provender. He discovers the hunters, rears on his hind feet, ready to give battle. A masterful shot striking a vital point tells him and he is seen rolling in his own life's blood.

The hunters cautiously approach, and when fully convinced of the death of old Bruin, load him on their sleds and start for the ship. Finding the return trip too laborious, they unload their spoils and proceed to strip off the valuable shaggy coat, remove a choice saddle of bear meat, and leaving the bare carcass freezing in the solitudes of the Arctic, trudge once more to their ship.

CATCH THE KID.

MILES BROS.

A novel juvenile chase, starting with a precocious youngster in a perambulator, teasing and tantalizing his nurse and her lover.

Escaping in an unguarded moment, he leaves his nurse a mere child, incidentally getting himself into all kinds of scrapes, at every turn adding one or more victims to the crowd of chasers. Finally he secures a gun from a peripatetic hunter and turns upon his pursuers, who to a man flee before the determined look on the youngster's premature phiz.

Turning the tables, the kid chases his tormentors through all sorts of impossible places, until finally in dire confusion they all become entangled in the clothes and clothesline of an energetic old Irish washerwoman. The clothes basket is used to capture the kid, he is placed back in his perambulator and held there by many hands until finally subdued, producing one of the most surprising endings to a comic chase film.

LOST IN THE ALPS.

EDISON MANUFACTURING COMPANY.

A dreary place to live must be the Alps Mountains. This is the first impression judging from the lone cabin and desolate surroundings of this home of the Alpine Shepherd and his family. Two children, a boy and a girl, the former about ten and the latter perhaps twelve years of age, emerge from the house ready for an errand of some sort. They are joined on the outside by their mother who, after kissing them good-bye, starts them on their way.

The object of this errand is soon revealed, a quiet grazing spot comes to view, upon which is feeding a flock of sheep attended by the Alpine Shepherd and his sheep dogs. He sees his two children approaching with his mid-day meal. The little girl stops long enough to coax a peep from the flock, pats its head and then hur-

ries on with the dinner to her hungry father. The children play around until the father has eaten his meal and then start homeward.

Storms gather quickly in the Alps. A blinding snowstorm sets in, changing the character of the surroundings, and the children lose their way. They wander on through the mountains, over rocks and ledges, the snow becoming so deep that they can hardly wade through. The little fellow becomes exhausted and falls. His sister lifts him to his feet, but he is unable to stand. In desperation she endeavors to carry him, but the burden is too heavy and she becomes exhausted and falls in the snow. Young though she is, she knows they both will be frozen to death, and vainly struggles to her feet, but her strength is gone and she sinks unconscious beside her brother.

The children's long absence has alarmed their mother. Time after time she looks out into the raging storm in hope of seeing them returning. She sinks down into a chair in despair. Becoming frantic, she jumps up, throws on a cloak and starts out in the blizzard in search of them, but returns without any trace. Shortly the shepherd reaches home, evidently glad to be in out of the storm, but is horrified when his wife tells him the children have not yet returned. He rushes out and makes his way to a monastery and hurriedly explains the situation to an Abbot, who disappears, but soon returns with two large St. Bernard dogs. The dogs are let loose and the search begins. The trail leads through deep snow, over hills, through forests and across streams. The dogs suddenly come to a halt, poke their noses around in the snow, evidently being satisfied the object of their search lies beneath. One stands sentinel, as if to mark the spot, while the other hurries back to meet the searching party with them. The men begin to dig away the snow, and soon come to the two unconscious children. They wrap them in the blankets which had been strapped to the backs of the dogs, and carry them home. The mother is anxiously waiting the return of the searching party when the door opens and they walk in with their unconscious burdens. The blankets are taken off and under the influence of a warm room and a vigorous rubbing they regain consciousness.

The subject closes with a close-view head picture of a St. Bernard dog. All who see this picture cannot help but admire the expression of intelligence here so accurately reproduced. The dogs used as models in this film received, respectively, the first and second prizes at the recent Dog Show at Madison Square Garden, New York.

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Too good Second-hand Feature Films. Must be in good condition and low price. Also views, Song Slides, Lecture sets and Motion Picture Machines. Newman, 145 1/2 Sixth Street, Room 2, Portland, Ore.

Burglars Break in and Steal.

The New York branch factory of Geo. Mèliès, of Paris, at 204 East Thirty-eighth street, was entered by thieves, during the night of Sunday last (19th) and a large number of negatives taken, including boxes Nos. 1 and 3 of a new film the firm were about to place on the market and for which they have received many advance orders, "Under the Seal." Mr. Gaston Mèliès, who is the manager of the New York branch, is at present in Paris. His son is in charge during his absence, and from him we learn that it will be a month or six weeks before they can get other negatives from Paris to replace those stolen. From the systematic manner the thief or thieves went to work, it is evident they knew the run of the factory and where the various negatives were stored. Mr. Mèliès thinks it must be some former employe of the firm. The Mèliès live in the rooms over the store, and heard nothing of them working, but probably the storm which raged so violently deadened the noise. The thieves must have been disturbed; they had commenced to unscrew one of the latest printing machines, which they seem to have left in their hurry to get away. Some three hundred negatives were stolen, and if our readers are offered any of the following, we ask them to hold the vendor, send for the police and communicate with Mr. Mèliès:

- 26 A Terrible Night.
- 82 A Nightmare.
- 105 The Last Cartridges.
- 155 The Famous Box Trick.
- 159 Adventures of William Tell.
- 167 The Four Troublesome Heads.
- 177-178 The Bridegroom's Dilemma.
- 185-187 The Devil in a Convent.
- 190 A Midnight Episode.
- 194-195 The Clown and Automobile.
- 204 Christ Walking on the Water.
- 219-224 Cinderella.
- 228-229 The Lightning Change Artist.
- 243 The Cook's Revenge.
- 262-263 The One-Man Band.
- 264-275 Joan of Arc.
- 276-278 The Seven Capital Sins.
- 281-282 The Rajah's Dream; or, The Bewitched Wood.
- 293 The Up-to-Date Spiritualism.
- 294 The Triple Conjurer and the Living Head.
- 298-305 The Christmas Dream.
- 309-310 Fat and Lean Wrestling Match.
- 312-313 Going to Bed under Difficulties.
- 322 How He Missed His Train.
- 325-326 What is Home without the Boarder.
- 332-333 The Brahmin and the Butterfly.
- 334 The Triple-headed Lady.
- 335-336 Dislocation Extraordinary.
- 337-344 Red Riding Hood.
- 348-349 A Maiden's Paradise.
- 352-353 The Temple of the Sun.
- 357-358 Excelsior!
- 359 Off to Bloomingdale Asylum.
- 361-370 Blue Beard.
- 382-383 The Man with the Rubber Head.
- 384-385 The Devil and the Statue.
- 386 The Dwarf and the Giant.
- 387-389 The Cabinet Trick of the Davenport Brothers.
- 392-393 Prolific Magical Egg.
- 394-396 The Dancing Midget.
- 399-411 A Trip to the Moon.

- 412 The Shadow-Girl.
- 413-414 The Treasures of Satan.
- 415-416 The Human Fly.
- 417-418 Marvelous Suspension and Evolution.
- 686-689 The Crystal Casket.
- 690-692 The Liliputian Minuet.
- 693-695 A Mesmerism Experiment.
- 696-698 Mr. Dauber and the Whimsical Picture.
- 699-701 The Venetian Looking-glass.
- 702-704 The Chloroform Fiends.
- 705-726 The Palace of the Arabian Nights.
- And the following positive prints:
- Skipping Cheeses.
- Rogues' Lucks.
- Mischievous Sketch.
- Robert Macaire and Bertrand.
- Merry Frolics of Satan.
- Tramp and Mattress-makers.
- Mix-up in a Gallery.
- Liliputian Minuet.
- Black Imp.

Sunday Shows in Brooklyn

The invasion of quiet residential sections of Brooklyn by moving picture show men, who give Sunday performances, is opposed by clergymen and occupants of fine houses, who have been assured of the support of Mayor McClellan and Police Commissioner Bingham.

Led by ex-District-Attorney Hyram R. Steele and Rev. H. C. Morse, and backed by the Society for the Prevention of Cruelty to Children, many of the wealthy residents of Carroll Park were Monday in the Butler Street Court to protest against the setting up of one of these shows, with its brilliant lights and noisy megaphoned phonograph.

Elijah D. White, who has rented a store at Carroll and Court streets for a moving picture show, was charged with conducting it Sunday. It was pointed out that while such exhibitions in some sections of the city had been held to be no violation of the Sunday law, as no neighbor had protested that his peace was disturbed, conditions were different in Carroll Park, where all the residents were united in an effort to have quiet Sundays.

White was held in \$5,000 for examination.

Rev. Floyd Appleton, rector of St. Clement's P. E. Church, was the leader of residents of the East New York section, who appeared in the Gates Avenue Court to testify that Edward M. Schindler and Henry Hewlet conducted shows in Atlantic avenue, near Vermont street, and that they did business Sundays. Each defendant was held in \$500 for examination.

* * *

The Park Theater, Worcester, Mass., after being remodeled and redecorated, opened Monday as a moving picture house, under the management of the Gordon Brothers. It makes a very attractive little playhouse.

* * *

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 Miles Bros., 10 E. 14th st., New York.
 Miles Bros., 790 Turk st., San Francisco, Cal.
 Selig Polyscope Co., 41 Peck court, Chicago, Ill.
 Vantage Mfg. Co., 112 E. Randolph st., Chicago, Ill.

DEALERS.

Acme Exchange, 133 Third ave., New York.
 American Film Co., 87 E. Washington st., Chicago, Ill.
 American Exchange, 605 Wabash Bldg., Pittsburgh, Pa.
 American Exchange, 343 Halsey st., B'klyn., N. Y.
 B'g. Co., 122 Randolph st., Chicago, Ill.
 H. H. Buckwalter, 712 Lincoln ave., Denver, Colo.
 Chicago Projecting Co., 225 Dearborn st., Chicago, Ill.
 Wm. H. Clune, Los Angeles, Cal.
 O. T. Crawford Film Exchange, 14th and Locust st., St. Louis, Mo.
 Harry Davis, David Bldg., 247 Fifth ave., Pittsburgh, Pa.
 Edison Mfg. Co., 304 Wabash ave., Chicago, Ill.
 Enterprise Optical Co., 154 Lake st., Chicago, Ill.
 Erker Bros., 608 Olive st., St. Louis, Mo.
 Pitt Film and Supply Co., 803 House Bldg., Pittsburgh, Pa.
 German-American Cine. and Film Co., 109 E. 12th st., New York.
 Harbach & Co., 809 Filbert st., Philadelphia, Pa.
 J. Howard, 456 Washington st., Boston, Mass.
 L. H. Hull & Co., 209 E. 37th st., Chicago, Ill.
 Kinograph Co., 41 E. 21st st., New York.
 Kleine Optical Co., 52 State st., Chicago, Ill.
 S. Lubin, 21 S. 8th st., New York.
 L. M. Meliet, 204 E. 38th st., New York.
 E. O. Omet, 624 St. Catherine E., Montreal, Can.
 Peoria Cineamatic Co., 214 E. 21st st., New York.
 People's Vaudeville Co., 2172 Third ave., New York.
 D. W. Robertson, 407 Park Row Bldg., New York.
 Southern Film Exchange, 146 W. 5th st., Cincinnati, Ohio.
 L. M. Swaab & Co., 338 Spruce st., Philadelphia, Pa.
 Wm. H. Swanson & Co., 112 Grand ave., Kansas City, Mo.
 John H. Thurston, 59 Bromfield st., Boston, Mass.
 Williams, Brown & Earle, 918 Chestnut st., Philadelphia, Pa.

RENTERS.

American Film Exchange, 605 Wabash Bldg., Pittsburgh, Pa.
 Atlas Motion Picture Co., 223 Havenmeyer st., Brooklyn, N. Y.
 P. Bacigalupi, 107 Fillmore st., San Francisco, Cal.
 Boston Film Exchange, 564 Washington st., Boston, Mass.
 Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
 Central Supply Co., 114 N. Edwards st., Kalamazoo, Mich.
 Chicago Film Exchange, 120 E. Randolph st., Chicago, Ill.
 Consolidated Film Exchange, 143 E. 23d st., New York.
 Detroit Film Exchange, Telegraph Bldg., Detroit, Mich.
 Duquesne Amusement Supply Co., 616 Fifth ave., Pittsburgh, Pa.
 Ege. Cine & Co., 59 Dearborn st., Chicago, Ill.
 Wm. H. Clune, Los Angeles, Cal.
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 Peoria Ocean Film Exchange, 99 2nd st., Chicago, Ill.
 Kinograph Co., 41 E. 21st st., New York.
 Kleine Optical Co., 52 State st., Chicago, Ill.
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 Lennette Film Service, 167 Dearborn st., Chicago, Ill.
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 National Film Renting Bureau, 62 N. Clark st., Chicago, Ill.
 Novelty Moving Picture, 1063 Broadway, Oakland, Cal.
 E. O. Omet, 624 St. Catherine E., Montreal, Can.
 Wm. Foley, 40 W. 23rd st., New York.
 Peerless Exchange, 112 E. Randolph st., Chicago.
 Pittsburgh Calcium Light Co., 515 First ave., Pittsburgh, Pa.
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 Southern Film Exchange, 146 W. 5th st., Cincinnati, Ohio.
 Geo. L. Spoor & Co., 62 N. Clark st., Chicago, Ill.

Stereopticon Film Exchange, 106 Franklin st., Chicago, Ill.
 Wm. H. Swanson & Co., 79 S. Clark st., Chicago, Ill.
 Temple Film Co., Masonic Temple, Chicago, Ill.
 John H. Thurston, 59 Bromfield st., Boston, Mass.
 20th Century Optoscope, 91 Dearborn st., Chicago, Ill.
 U. S. Film Exchange, 91 Dearborn st., Chicago, Ill.

Stereopticons.

Chas. Bessler Co., 251 Centre st., New York.
 Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
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 Erker Bros. Optical Co., 608 Olive st., St. Louis, Mo.
 Walter I. Isaacs, 81 Nassau st., New York.
 C. R. Klein, 662 Sixth ave., New York.
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 S. Lubin, 21 S. 8th st., Philadelphia, Pa.
 L. Manasse, Tribune Bldg., Chicago, Ill.
 McAllister, 49 Nassau st., New York.
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 Moore, Bond & Co., 104 Franklin st., Chicago, Ill.
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 Riley Optical Lantern Co., 23 E. 14th st., New York.
 Southern Film Exchange, 146 W. 5th st., Cincinnati, Ohio.
 Stereopticon-Film Exchange, 106 Franklin st., Chicago, Ill.
 Lewis M. Swaab, 336 Spruce st., Philadelphia, Pa.

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AND SUPPLIES.

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 C. Dressler & Co., 143 E. 23d st., New York.
 Ege. Cine & Co., 59 Dearborn st., Chicago, Ill.
 Edison Mfg. Co., 31 Union St., New York.
 Edison Mfg. Co., 304 Wabash ave., Chicago, Ill.
 Enterprise Optical Co., 154 Lake st., Chicago, Ill.
 Erker Bros., 608 Olive st., St. Louis, Mo.
 German-American Cine. and Film Co., 109 E. 12th st., New York.
 Harbach & Co., 809 Filbert st., Philadelphia, Pa.
 Wm. H. Havill, 88 S. State st., Chicago, Ill.
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 Kleine Optical Co., 52 State st., Chicago.
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 McIntosh Stereopticon Co., 37 Randolph st., Chicago, Ill.
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 Kleine Optical Co., 52 State st., Chicago, Ill.
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 Moore, Bond & Co., 104 Franklin st., Chicago, Ill.
 Scott & Van Alstena, 59 Pearl st., New York.
 Selig Polyscope Co., 43 Peck court, Chicago, Ill.
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 Erker Bros. Optical Co., 608 Olive st., St. Louis, Mo.
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19. OPERATOR, all machines; age 24, married; salary, 20.00; Middle West States.
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